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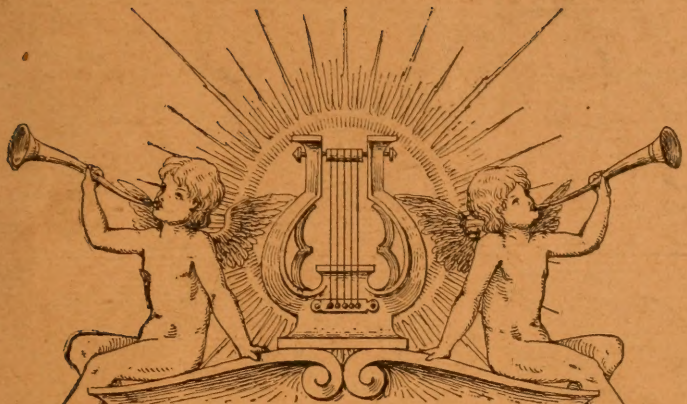
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BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON

1901–1902

PROGRAMME

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FRIDAY AFTERNOON, OCTOBER 18, at 2.30 o'clock.

SATURDAY EVENING, OCTOBER 19, at 8.00 o'clock.

PROGRAMME.

Johannes Brahms – – – – Academic Overture, Op. 80

Edouard Lalo – – – Concerto for Violoncello and Orchestra

Prelude. Allegro maestoso
Intermezzo.
Introduction. Rondo.

Franz Liszt – – – Symphonic Poem, No. 7, "Festklaenge"

Ludwig van Beethoven – Symphony in A major, No. 7, Op. 92

I. Poco sostenuto ed Allegro vivace.
II. Allegretto.
III. Scherzo e Trio.
IV. Finale. Allegro con brio.

SOLOIST:

Mr. JEAN GÉRARDY.

There will be an intermission of ten minutes before the Symphony.

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ACADEMIC OVERTURE, OPUS 80 . . . . . JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna April 3, 1897.)

Brahms wrote two overtures in 1880,— the "Academic" and the "Tragic." They come between the symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic," — as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879), and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made *pot-pourri* or *fantaisie* on Students'-songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem: —

> Whene'er with haggard eyes I view
> This dungeon that I'm rotting in,
> I think of those companions true
> Who studied with me at the U —
> — niversity of Göttingen —
> niversity of Göttingen;

the university satirized so bitterly by Heine.

The first of the Student-songs to be introduced is Silcher's "*Wir hatten gebauet ein stattliches Haus.*" The first lines are thus Englished by Mr. W. F. Apthorp: "We had built a stately house, and trusted in God

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therein through ill weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "*Der Landesvater*" is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "*Fuchslied*" (Freshman song), "*Was kommt dort von der Höh'*," is introduced suddenly by two bassoons accompanied by 'celli and violas *pizzicati*. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe* and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "*Gaudeamus igitur*," the melody that is familiar to students of all lands, serves as the finale.

Jean Gérardy, the 'cellist, who now appears for the first time at these concerts, was born at Liége, Belgium, Dec. 6, 1878. He was born of a musical family: his father was a professor at the Liége Conservatory, his sister Thérèse is a pianist. He studied the 'cello with Bellmann, and received the first prize medal when he was in his twelfth year. His first appearance in public was at Liége in 1888. Then he played at Spa, Lille, Aix-la-Chapelle, and at Antwerp, where with Ysaye and Paderewski he played a trio by Rubinstein at a charity concert. He made his first appearance in London, Nov. 20, 1890; he travelled through England,

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Scotland, and Ireland with Patti; in 1891–92 he gave concerts in cities of Germany. His first appearance in the United States was at New York, Dec. 12, 1894; his first appearance in this city was at Music Hall, Dec. 27, 1894, with Mr. Stavenhagen, the pianist. He visited Boston again in April, 1898, when he played in chamber concerts at Music Hall with Messrs. Ysaye, Marteau, Bendix, and Lachaume.

CONCERTO FOR 'CELLO AND ORCHESTRA . . . . . ÉDOUARD LALO.

(Born at Lille, Jan. 27, 1823; died at Paris, April 23, 1892.)

This concerto was first played at a Pasdeloup concert in Paris, Dec. 9, 1877. The 'cellist was Adolphe Fischer (1847–91), a brilliant Belgian virtuoso, who died in a mad-house, a fate reserved, according to a curious tradition, for oboe-players, distinguished or mediocre. Fischer played this concerto in several European cities in 1878. The first performance in Boston was at a Symphony concert, Oct. 21, 1899 (Miss Elsa Ruegger, 'cellist).

The composition is in three movements, of which the first is conventional: there is a slow introduction which leads to an *Allegro maestoso.*

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Yours very sincerely,

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The characteristic features of the composer's mood are austerity and pomp. The second movement, an Intermezzo, is in melancholy vein, with the exception of a piquant village dance. The Finale is a Rondo, which is prefaced by a passage for the solo 'cello.

Lalo was sixty-five years old when his opera, "Le Roi d'Ys," brought him fame in the city where he had so long worked bravely for musical righteousness. The Muse whom he loved, and to whom he was faithful all his life, rewarded him platonically.

Born of a highly respectable family, which went from Spain to Flanders in the sixteenth century, Lalo studied chiefly with Baumann at Lille, and with Schulhoff, the pianist, and Crèvecœur at Paris. He was not long at the Paris Conservatory, which he entered to take violin lessons of Habeneck. As a composer, Lalo began by devoting himself to chamber music, which was then (1855) cultivated but little in France. He joined the Armingaud-Jacquard Quartet and played the viola. His chief works are "Symphonie Espagnole" for violin and orchestra (1875); "Fantaisie Norvégienne" for violin and orchestra (1878), part of which appears in the "Rapsodie Norvégienne" for orchestra (1879); "Concerto Russe" for violin and orchestra (1880); Symphony in G minor (1887); concerto for violin and orchestra (1874); three trios for piano, violin, and 'cello; quartet in E-flat (1859), which was rewritten and published in 1888; sonata for piano and violin; sonata for piano and 'cello; concerto for piano and orchestra (1889). His works for the stage are "Fiesque," opera in three acts, which was never performed; "Namouna," ballet in two acts (Opéra, Paris, March 6, 1882), from which three suites

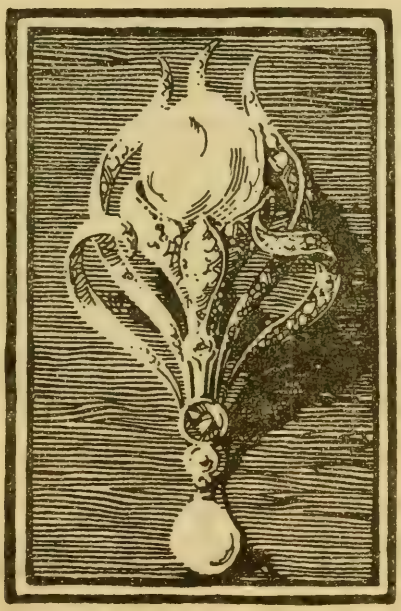
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were made for concert use; "Le Roi d'Ys," opera in three acts (Opéra-Comique, Paris, May 7, 1888); "Nero," pantomime-spectacle (Hippodrome, Paris, March 28, 1891); "La Jacquerie," opera in four acts, completed by Coquard (Monte Carlo, March 8, 1895; Opéra-Comique, Paris, Dec. 23, 1895). Lalo also wrote songs of peculiar grace, sincerity, and warmth.

Lalo was for a long time the victim of a hostile public and the hide-bound music critic. Hostile to any concession, compromise, or scheming, he was not the man to obtain a welcome from the managers of opera houses. He answered a ballet-master of the Opéra, when the latter advised him to take Adolphe Adam as a model: "Do you think I am going to make for you music like 'Giselle'?" Nor did Lalo ever deign to sign his name to salon music or to tunes without originality, that he might be popular with amateurs. "Now in France talent that is ahead of the contemporaneous ideal expiates harshly its boldness."

He was a slight man, and limped a little in his last years, for paralysis attacked him during the rehearsals of "Namouna"; but he was otherwise of a distinguished appearance. His eyes were bright, there was a good deal of color in his cheeks, his hair was snow white, "his white beard and moustache reminded one of an Austrian diplomat," and he was fastidious in his dress. His judgment of his contemporaries was spiced with a wit that was not always free from malice. He had an unfavorable opinion of much of the music heard in opera houses, but he was not influenced unduly by German theories concerning the music-drama, for his temperament was French, and he loved frankness and clearness in the expression of musical thoughts. Lamoureux, the conductor, was one of his oldest friends, and through his affection Lalo's orchestral works were frequently and carefully performed.

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Georges Servières wrote of Lalo: "As a writer for orchestra, he possessed in high degree the sense of color. Even after Berlioz, Wagner, and Saint-Saëns, he found out new combinations of timbres. His melodic invention, inclined to be curt, lends itself poorly to rational development, although in the Concerto in C minor the *Andante* is built on the simple phrase of two repeated notes. When he held firmly to an orchestral idea, it was hard work for him to draw from it subsidiary ideas. It was easier for him to write an orchestral suite or rhapsody than to plan a symphony. Harmonic richness, ingenious contrapuntal embroidery, flexible transformations of rhythm, and absence of affectation give to his ideas a most refined elegance. Perhaps he was too fond of certain diatonic groups, of certain repeated melodic figures, of motives with analogous rhythms; and his thematic development is often, for the sake of avoiding vulgarity, a little overworked, and the transitions are sometimes brusque and stiff. But even these faults contribute to the music of Lalo a special savor which musicians of fine feeling will always appreciate. The qualities of the man are in his music. Witty, he sowed wit with full hand; reserved and scrupulously 'correct,' he was precise and elegant in composition. His work displays strongly marked dramatic feeling, sentiment, chaste tenderness, bursts of burning passion, and an originality characterized by choice of harmonies, picturesqueness of rhythms, brilliant or delicately shaded orchestral colors."

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(Born at Raiding near Ödenburg (Hungary), Oct. 22, 1811; died at Bayreuth, July 31, 1886.)

This work was composed in 1851; it was first performed Nov. 9, 1854, at Weimar, under the direction of Liszt; it was published in 1856. The year of composition was the year of two polonaises for piano, other piano pieces, and the Fantaisie and fugue, "*Ad nos, ad salutarem undam*," — from Meyerbeer's "Prophète," — for organ.

Liszt, in the early thirties, heard Victor Hugo read his poem, "Ce qu'on entend sur la montagne," in manuscript. The poem haunted him until it drove him to attempt, long afterward, an orchestral reproduction of it in music. The very term "symphonic poem" was invented by Liszt. Mr. C. A. Barry answers the question, "Why was there necessity for a new term of designation for works of a symphonic character?"

"Finding the symphonic form, as by rule established, inadequate for the purposes of poetic music, which has for its aim the reproduction and re-enforcement of the emotional essence of dramatic scenes, as they are embodied in poems or pictures, he felt himself constrained to adopt certain

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divergencies from the prescribed symphonic form, and for the new art-form thus created was consequently obliged to invent a more appropriate title than that of 'symphony,' the formal conditions of which this would not fulfil. The inadequateness of the old symphonic form for translating into music imaginative conceptions, arising from poems or pictures, and which necessarily must be presented in a fixed order, lies in its 'recapitulation' section. This Liszt has dropped." Or, as Wagner expressed it, the symphonic poem contains "nothing else but that which is demanded by the subject and its expressible development."

Liszt chose verses by Hugo, as in the above named Symphonic Poem and "Mazeppa," prose by Lamartine, as in "Les Préludes," or the Myth of Orpheus, or a picture by von Kaulbach as motto, or key to certain of these works; but the "Fest-Klänge" is without a motto, and Liszt kept silence about his purpose even in confidential conversation. Brendel said that this Symphonic Poem is a sphinx that no one can understand. Mr. Barry, who takes a peculiarly serious view of all things musical, claims that "Festival Sounds," "Sounds of Festivity," or "Echoes of a Festival," is the portrayal in music of scenes that illustrate some great national festival; that the introduction with its fanfares gives rise to strong feelings of expectation. There is a proclamation, "The festival has begun," and he sees the reception of guests in procession. The event is great and national,— a coronation,— something surely of a royal character; and there is holiday-making, until the "tender, recitative-like period" hints at a love scene; guests, somewhat stiff and formal, move in the dance; in the Finale the first subject takes the form of a national anthem.

Some have thought that Liszt composed the piece in honor of the fif-

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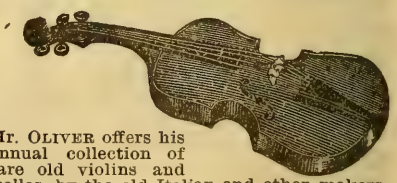
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tieth anniversary of the entrance into Weimar of his friend and patroness, Maria Paulowna, sister of the Tsar Nicholas I., Grand Duchess of Weimar. This anniversary was celebrated with pomp, Nov. 9, 1854, as half a century before the noble dame was greeted with Schiller's lyric festival play, "Die Huldigung der Künste."

This explanation is plausible; but L. Ramann assures us that "Fest-Klänge" was intended by Liszt as the wedding-music for himself and the Princess Carolyne von Sayn-Wittgenstein; that in 1851 it seemed as though the obstacles to the union would disappear; that this music was composed as "a song of triumph over hostile machinations"; "bitterness and anguish are forgotten in proud rejoicing"; the introduced "Polonaise" pictures the brilliant mind of the Polish princess, etc., etc.

When this symphonic poem was played in Vienna for the first time, an explanatory hand-bill written by "Herr K." was distributed, that the hearers might find reasonable pleasure in the music. Here is one of the sentences: "A great universal and popular festival calls to within its magic circle an agitated crowd, joy on the brow, heaven in the breast." Perhaps this explanation is as reasonable as another, although the sentence itself might come from "The Rovers."

Liszt made some changes in "Fest-Klänge" where the Polonaise rhythm begins, and the later edition (1861) is the one usually adopted by conductors.

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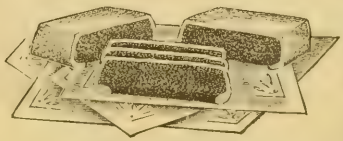
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ticularly and prominently. For of music we have more careful and more complete records, both in its greatness and in its poverty, not only in the old folios, dim with time, yellow and dusty, which everywhere survive, but also in the ears of the people, since the lilt and facility of an old air have a more persistent endurance than the memories of any other type of human productiveness. We are quit, and thankfully quit, of the literary commonplace a half-century old; but there is music older than a century, commonplace in production and in continuance, which still jingles above the tired brains of this over-stocked generation.

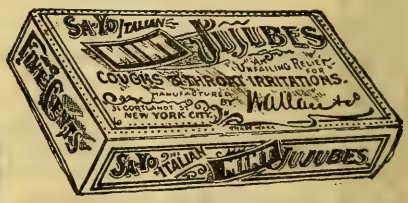
The present facts of musical commonplace are matters of life to reckon with, and chiefly to avoid as experiences. The past facts of musical commonplace are rather matters of science for classification, and the changes are marked by much subtlety,—the same subtlety as distinguishes the human type in its perpetual and most gradual change. It would be easy to discover the essential difference between the manner and costume of Sir Richard Steele and those of Beau Nash, between Beau Nash and young Mr. D'Israeli; not so facile as between Sir Richard Steele and the slightly younger Mr. Budgell. But, as one may generally separate the eighteenth century and the nineteenth (from the standpoint of the commonplace dude) by such titles as the century of the skirt and the century of the frock-coat, so one may separate the present and the past (from the standpoint of the commonplace musician) by such titles as the age of symmetrical and the age of unsymmetrical music. Of the two, one knows not which is worse in commonplace. Symmetrical music in commonplace is cheaper, unsymmetrical music more self-conscious. The first was quicker in propagation,

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had a terrible gift of tenacity, spread to the vulgar lungs with the ample sweep of a plague. And the life of this music, appreciated for the simple sake of symmetry, is still conserved among that passive and uninfluential public down which the tastes of a class something more aristocratic take so long a time to filter. But, on the other hand, the newer commonplace of the unsymmetrical is rapidly conquering its ancient rival. In the cultured suburbs, in the progressive press, all that is uncouth and unhinged in music is, on account of this very irregularity, rapidly securing a kind of religious worship. Among these Mozart is described as a little *passé*. The numerous herd that pretended to understand the great musical movements of recent times, that in fact did not understand the least of those tendencies, that tossed its cap to the horns of the moon in its applause of Wagner because it held that his mission was prophetical first and musical afterwards,— this congregation of wild asses is now harmlessly engaged in braying abroad the new creed, that music should be permitted to wander unrestrained, never dreaming that here is only a newborn commonplace, of which Wagner is no less the father than were Mozart and his fellow-princes the all-parents of the other and older commonplace.

The elder commonplace of symmetry was, with all its vapidity, bound by severest rule. Law was its life. In law it began, in law it ended, and music scarcely approached it at all. A repertory of regulations and a perfect sense of balance,— these were the whole kit of a Kapellmeister. He worked a little after this sort. He chose any phrase — inspiration mattered not here — and he labored it into a complete movement. By common tricks of harmony he threw his phrase into the dominant, and joined the parts by approved musical junctions. Then he walked round it. He transposed the whole into a minor, and changed the order of balance after a return to the major. Then the primal phrase was sud-

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denly dropped. After an acrobatic change of key, he ran innocently through a secondary idea, modulating at will, and as innocently ran back again. Then he would begin a little higher, and run a little beyond, and higher and higher, and beyond and beyond, until the right hand was heaven high, the bass following in a leisurely *staccato*. After a trill upon the topmost note of his ambition, he would descend *fortissimo* — treble and bass in counterpoint — until the dominant was reached; then, sequent upon a crash, he would travel quietly and slowly through such a progression as would restore the piece to its original key, and thus secure a return to the original phrase. To that phrase, surrendered for the wildness of the middle movement, he would now return, and, balancing the whole on the tip of his nose, he would arrive duly at the common chord, and conclude with a grateful sense of originality. The commonplace writers of that day, hampered by musical red-tape, had come to care scarce anything for the music of their compositions and everything for the rules of their profession. They might admire such a musician as Corelli for his correctness, and hardly recognize the inspiration of his melody, which in all ages is potent to proclaim him great.

The newer commonplace is not so easily described, for there are no musical terms wherein to describe it. Lawlessness is its life. It indulges in fearful harmonies, in chromatic orchestration, in a finish upon unexpected notes, but above all in a horror of the old symmetry. Melody is also its aversion; and it has a peculiar trick of approaching melody and presently scampering away as if to prove its superiority. It is realistic in the most ignoble sense. Each writhing of the language to which the music is set impinges a corresponding writhing upon the music. The thought of a cuckoo is instant excuse for a barful of the well-known interval; and whistlings, scrapings, shriekings, drummings, will, each in turn, express for you some essential fact of passion, description, or emotion.

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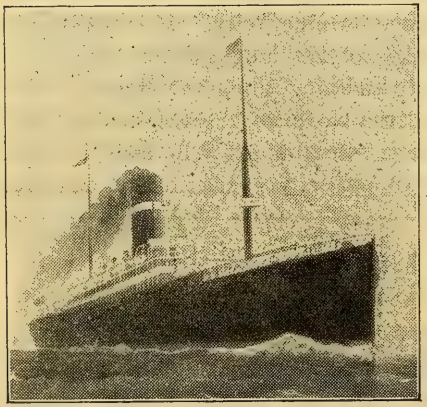


The fulness of irritation is reached through the deliberate consciousness of this modern composer that, whatever thing he may be, he is not commonplace. And it may happen that, here and there among the unintelligible matter of his composition, will spring up a phrase reminiscent of the Kapellmeister of old. You recognize it, you know the artless treatment it might once have received, and you wait a little expectantly for the second limb of the phrase to which the former tradition would have offered smiling welcomes. But the modern composer, unknowing that neither in symmetry nor in unsymmetry the kernel of music lies, with horrid deliberation destroys the natural conclusion of the phrase, by way of demonstration that he is a writer of original parts. Thus is the old dulness avenged upon the new cleverness. Thus do the old laws of art work their way to their appointed issues, despite the many-faced forms of commonplace, which, as they were the dead raised for an hour by a galvanic potency, gibber and squeak and ape the richness of life. But their master quickly finds them out, and fells them into silence; and their master is Death.

RUSSIAN MUSIC.

[From the *Pall Mall Gazette*.]

A nation which actually possesses a music of its own is a rarity to contemplate in these times, even when international courtesies are part of the



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daily possessions of life. Russia, however, seems to stand among the exceptions, both in her producers and in her power, so far as music is concerned. She utters herself here and there without any prudent anticipation, even though the conclusion be foregone; she is in this respect without commonplace thought, still demanding recognition.

Mr. Wood has, in his Queen's Hall conjunction with Mr. Robert Newman, provoked thought, nevertheless, by reason of his Russian preferences. The experience is assuredly a new one, to listen to the untouched sincerity of musicians who have emerged from an immense solitude, as the tigers might creep from their places of rest. They seem to have hearkened to the outer world, and with the beating of their hearts to have fashioned something personal in musical ways.

The beating of the heart, the touchstone of the pulse, seems to the Russian composer to be the necessary inspiration of his being. He seems to hearken to life, to listen for the throb of things. And in the beginning you capture a Rubinstein, a man who has music at his heart without any restraint, a man with ambitions so great that he must call his pet symphony by the name of the unending waters of the earth, and yet with accomplishment so slender that in the result he is called a mere maker of platitudes, a weaver of commonplaces, a thinker of vain thoughts. But Russia, in the case just mentioned, found (one may say) a wastrel. He came first. He cleared the air, sent the dust to fly abroad, opened the gates, as they are opened in the last act of "Die Zauberflöte," when, after much trial, two lovers enter into their kingdom. And therewith came Tschaikowsky — a master, if the world ever had one.

Into how deep a musical sense of discovery Tschaikowsky penetrated will never be known. His record does not seem to fulfil all his power. He, too, was such a Russian as those to whom Mr. Henry Wood has been

---



MRS. VIOLA C. WATERHOUSE.

It is worth noting how much of the music of the representative American composers, and particularly of the younger men of distinction, is being published by Oliver Ditson Company. A glance at their new series of analytical and thematic catalogs, just issued, of songs and piano music, and the portrait catalog of American composers (any or all of which will be sent upon request), partly tells the story.

And where the foremost composers go with their manuscripts singers go for their program material. Among the latter is Mrs. Viola Campbell Waterhouse, the Boston soprano, and soloist with the Ridgway Concert Co., who sings W. Berwald's "Visions of Hope," Carlo Minetti's "One Day," Marie von Hammer's "A Rose Once Grew" and "Love's Doubt," C. Mawson-Marks' "The Little Dutch Garden," and James H. Rogers' "April Weather." A475

anxious recently to introduce us — a man of misery, with a sense of rhythm, a man who knew the melodic mania of life in its ultimate utterance, and yet who was able to buckle his soul to work in the proper spirit. He was the type of music as the world loves it.

We have said "as the world loves it" because there is a very broad distinction between work which the world loves, and that which the world admires. We very much doubt, for example, if Wagner's "Ring des Nibelungen" has been really *loved* by the world at large, even during all these years in which men have been allowed to admire its lovely intricacies. Therefore, it could not be essentially Russian. It did not belong to that purely Oriental and definitely melodic music which at once seizes the soul, and sweeps it into the limbo of things which remain, in their unconscious influence, altogether influential for emotional results, and recall Virgil's "lacrymæ verum." "Mentem mortalia tangunt."

To that quotation Russia and its music bring us again. The recent voices of the choirs that sing the Jewish hymns which mark the great Fast (recently fulfilled) contain that feeling, and touch the heart with just that sentiment. Even as Judaism in its essence has gone so far to conquer the world, so the music which has swept hitherward from the land of the Tsars has come to achieve its own particular victory. Mr. Henry Wood has taken it unto himself to educate us all to this point, and these few words are in furtherance of his most unadvertised intention.

SYMPHONY IN A MAJOR, NO. 7 . . . . . BEETHOVEN.

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

Beethoven wrote his seventh symphony in the spring of 1812, and finished it May 13, in the hope that it would be performed at a concert of Whitsuntide. (The eighth symphony and the music to "Egmont," with

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the exception of the overture, were also written in this year.) Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his mechanical trumpeter and pan-harmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,— trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven wrote his "Wellington's Sieg," or "Battle of Vittoria," for this machine. The effect was so great that Mälzel begged Beethoven to score the piece for orchestra. He also made arrangements for a concert,— a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

He made the arrangements in haste because Dragonetti, Meyerbeer, and other musicians were in Vienna as birds of passage. The concert was given Dec. 8, 1813, and Beethoven conducted. The program was as follows: the seventh symphony; two marches played by Mälzel's mechanical trumpeter, with full orchestral accompaniment, one by Dussek, the other by Pleyel; "Wellington's Sieg." The concert was most successful. It was repeated December 12, and the net receipts of the two were 4,006 gulden. The public and the critics were loud in praise. Spohr, who was one of the violinists in the orchestra, tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often

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ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

Beethoven gave a name, "Pastoral," to his sixth symphony. He went so far as to sketch a simple program, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the seventh symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this same seventh symphony. One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and war-like, such as the ancient Moors of Spain. An old edition of the symphony gave this program: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person,

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prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel, to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the seventh symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in Punch. But now comes Hans Huber with his "Böcklin" symphony, with movements which are supposed to translate into tones certain pictures by that fantastic painter.

But why should anything be read into the music of this seventh symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim-hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. Such music needs no analysis: it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

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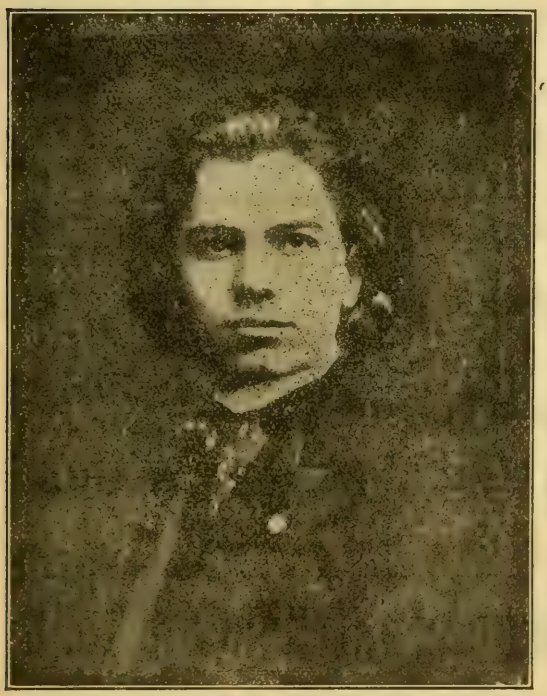
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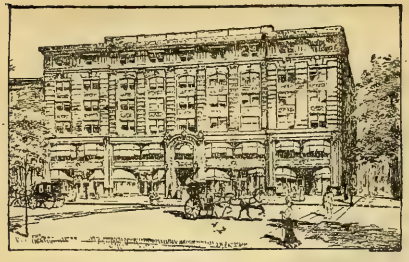
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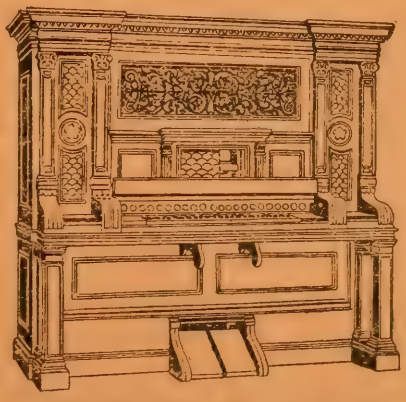
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Robert Volkmann . . . . Overture, "Richard III.," Op. 68

Franz Liszt . . Concerto Pathétique for Piano and Orchestra
(Arranged and orchestrated by RICHARD BURMEISTER from the original version for two pianos.)
Allegro. Andante sostenuto. Allegro.

Georg Schumann . . Symphonic Variations on the Choral, "Wer nur den lieben Gott lässt walten," Op. 24

Hermann Götz . . . . . Symphony in F major, Op. 9
I. Allegro moderato (F major)
II. Intermezzo: Allegretto (C major)
III. Adagio, ma non troppo lento (F minor)
IV. Finale: Allegro con fuoco (F major)

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(Born at Lommatzsch (Saxony), April 6, 1815; died at Budapest, Oct. 30, 1883.)

The unfortunate and unhappy Volkmann wrote an overture and incidental music for performances of Shakespeare's tragedy, "Richard III." The score and the parts of the overture were published in 1871. The rest of the music — entr'actes and incidental — appeared with a connecting text for performance in concert in 1882. Is there any record of a full performance of the music as an accompaniment to the drama? Volkmann himself tells us that, as a composer, he thought in this instance of a scenic arrangement that differs often from the order of scenes in the original drama. The overture was first played in Boston under Mr. Gericke, March 14, 1885.

Volkmann took for his hero the traditional Richard,— the scowling, misshaped, melodramatic, bloody Richard, dear to Shakespeare and robust play-actors. The Rev. Nathaniel Wanley thus described him in "The Wonders of the Little World" (Book I., chapter xiii.: "Of the Signal Deformity, and very Mean Appearance, of Some Great Persons, and Others"): "There was never a greater uniformity of body and mind than our own King Richard the Third, for in both he was equally deformed. He was low of stature, crook-backed, hook-shouldered, splay-footed, goggle-eyed, his face small and round, his complexion swarthy, and his left arm withered from his birth. Born, says Truffel, a monster in nature, with all his teeth, hair on his head, and nails on his fingers and toes. Those vices which in other men are passions in him were habits. His cruelty was not casual, but natural; and the truth of his mind was only lying and falsehood"

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Volkmann gave no program to his overture. Here he differed from Smetana, who admitted, yes, boasted that he could not compose music without a program, and wrote as follows to his friend Srb concerning his symphonic poem "Richard III." (Gothenburg, 1858): "You ask for an explanation? Whoever knows Shakespeare's 'Richard III.' can picture to himself the whole tragedy as he pleases while he listens to this music. I can say only this,—that in the very first measure I have embodied in music the character of Richard. The chief theme in all of its varied forms dominates the whole composition. I have attempted shortly before the finale to picture in musical colors the frightful dream of the monarch before the battle,—the dream in which all of the persons murdered by him come as ghosts at night, and tell of his approaching downfall. The end is the death of Richard. In the middle of the work his victory as ruler is portrayed, and then there is the story of his fall, even till the very end."

It was the catastrophe of the tragedy that moved Volkmann, and the overture may be said to be inspired by scenes iii. and iv. of Act V. I do not know whether Friedrich Brandes speaks with authority or fantastically; his explanation of the overture is as follows: The restless and perturbed Richard tosses and writhes in his tent on Bosworth Field. A theme goes crawling through the string quartet. The first ghost appears to fearful and mysterious music (clarinets, bassoons, trombones, gong), and Richard leaps wildly from his couch. An oboe wails.

"Give me another horse! bind up my wounds!
Have mercy, Jesu! Soft! I did but dream."

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> That ever enter'd in a drowsy head
> Have I since your departure had, my lords."

And the wailing theme now appears, soft and consoling, in the major.

The development (*Allegro*), announced by a new theme introduced by the violoncellos and imitated by violas and violins, is representative of the soliloquy of Richard: —

> "Oh, no: alas! I rather hate myself
> For hateful deeds committed by myself."

The wailing motive, broadened and enlarged, is prominent in the development.

The morning breaks; and now is blown thrice, but in dull, pale tones, the ghost theme. The flute takes up the wailing heard before from oboe and clarinet. As from afar is heard a lively tune, "an old English war song," "The Campbells are comin'," from flute, piccolo, clarinets, bassoons, drum, and triangle. The fight begins with leaps of the double-basses. There are trumpet signals. The battle theme joins the themes of apparition, wailing, and "The Campbells." And at last is heard with terrible effect from trumpets and trombones the ghost theme, which closes with whir of drums and stroke of gong. Richard is dead. Trumpets announce the approach of Richmond, the Conqueror. The prayer of the

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Yours very sincerely,

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new king, a modification of the wailing theme, brings peace, and forgetfulness of the bloody days.

Thus in effect does Mr. Brandeis of Dresden explain this overture. It is doubtful whether Volkmann ever imagined such a specific program.

It is hardly necessary to point out the fact that "The Campbells are comin'" was no more heard on Bosworth Field than "The Marseillaise" at Cannæ or at Fontenoy. But what English tune might have been heard in 1485 for the benefit of future composers?

. . . . . .

Music to "Richard III." was written by G. A. Schneider (Berlin, 1828), overture, entr'actes, and incidental; Louis Schlösser (Darmstadt, 1835), overture, entr'actes, and incidental; Gieseker (composed in 1876, Würzburg); Edward German for Mr. Richard Mansfield's revival (London, 1889). German's overture was played at the Crystal Palace, Feb. 22, 1890.

Overture, "Richard III.," by Isidor Rosenfeld (composed in 1860); overture by Anton Emil Titl (composed about 1870 at Vienna). Add the symphonic poem by Smetana, above mentioned.

Operas with Richard as hero: "Richardus impius Angliae rex," Latin drama, with music by Eberlin (Salzburg, 1750, performed by students); "Riccardo III.," by Meiners (Milan, 1859); "Riccardo III.," by Canepa (Milan, 1879); and "Richard III.," music by Salvayre (in Italian at St. Petersburg, 1883; in the original French at Nice, 1891).

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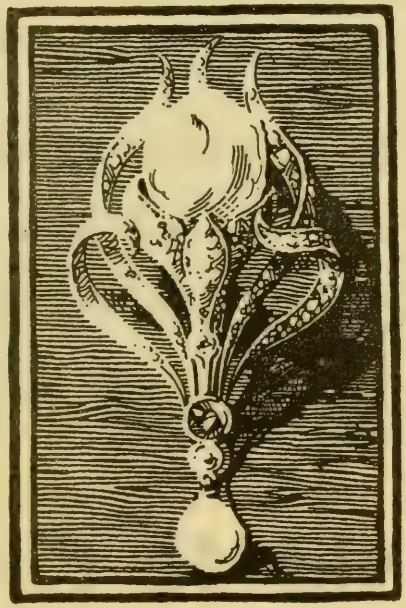
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Richard, a high baritone, is exceedingly distressed by the pleasure of his enemies, and determines to die on the cathedral steps, but, like Charles II. and Tristan, he is a long time a-dying. These are his last, positively last words: "*La mort, la belle affaire! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Le Roi Richard est un grand Roi!*

. . . . . .

They that would know the hopes excited by Volkmann when his once famous Trio appeared should read von Bülow's article, republished in the collection "Ausgewählte Schriften," made by Marie von Bülow (Leipsic, 1896). Appreciative and discriminating is the article by Louis Ehlert. (The translation is by Helen D. Tretbar.) I quote from the conclusion:—

"And first of all we must premise that Volkmann's is a genuine musical nature. He is not, like so many an other one, an accidental musician: he became a musician because he could be nothing else. But the history of his development does not include him among those whom a higher power has protected against going astray and endowed with all the armament with which it arms its prophets. His is the history of those innumerable art-existences that move in uncertainty and along obscure paths towards their aim, full of ideals, upright, and strong, but content at times, when travel-weary, to seek a refuge above which the stars do not shine. A strange land, full of heating, stinging elements, early gave him shelter; and amid these surroundings his real youth was passed. Foreign culture, strange customs, and alien blood stood sponsors to his genius. And his originality took root in this singular mixture of the German and Magyar nature.

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"In his earliest days he bestows upon the world a splendid work, and then, full of contradictions and restless, desponding in his passion and passionate in his despondency, he departs from his career, so gloriously begun, enters upon new walks, disports himself in all saddles upon all roads, and rises in his manhood to the height of several healthy, able efforts, but without ever accomplishing anything that might rank at the side of his first genial creation. An inexplicable, ofttimes uncomfortable, lack of clear perception concerning himself and the nature of his gifts, drives him from his legitimate endeavors to unnatural ones. . . . He has been termed the 'Hungarian Gade,' a title representing the truth. They are both colorists, although Volkmann designs with more force than Gade, while the latter exerts a greater charm through his manner of employing his colors. What Nature's intentions were in regard to Volkmann she has shown more clearly than in the case of many others. He should have become the Meissonier of music. Had he never ignored the promptings of his genius, had he closed his hearing to the torturing echoes of an irrevocably lost period of time, had he turned aside from all the impure harmonies with which our lyres have been corrupted in expressing a longing for exaggerated happiness, truly his position on the art firmament would be a higher one than that of many others who now consider themselves entitled to look down upon him. The existing musical tone of an age may not be wilfully raised or lowered: we must accommodate ourselves to the

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given tone, and take our stand at that desk of the great art-orchestra for which nature has designed us. He who has been called as a flute-player must never desire to strike the kettle-drum. Volkmann's real and unmistakable domain is the lyric-instrumental. . . . In bold and passionate styles, and even in humor, in its deepest significance, he is often successful. When he errs, it is the error of a noble man, to whose nature every illegitimate speculation is foreign."

This article was written before the publication of the overture "Richard III."

Richard Burmeister, pianist, composer, arranger, was born at Hamburg, Dec. 7, 1860. He studied with Mehrkens and later with Liszt. After a series of concert tours he taught at the Hamburg Conservatory (1884). In 1885 he became the director of the piano department at the Peabody Institute, Baltimore; and there he remained for twelve years. He then made his home in New York. His chief works are a piano concerto, a symphonic poem,—"Die Jagd nach dem Glück,"—songs, and piano pieces. He rescored Chopin's Concerto in F minor; and his version was produced at a Symphony concert, with him as pianist, March 20, 1897. His first appearance at these concerts was on Jan. 3, 1891, when he played his own concerto.

Concerto Pathétique for Piano and Orchestra. Liszt–Burmeister.

Liszt's "Concerto Pathétique" has undergone strange transformations. The piece was written originally for piano solo, at Eilsen, in 1850. It was in one movement. It was entitled "Grosses Koncert-Solo," and it was dedicated to Adolf Henselt. Liszt arranged this piece in 1865 for

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two pianos, and he then named it "Concert Pathétique." Von Bülow revised this, and made additions in 1877; and this piece for two pianos was played for the first time at a meeting of the Tonkünstler Versammlung held that year at Hannover. The players were Liszt and a former pupil, Ingeborg Starck-von Bronsart.

Eduard Reuss (born at New York in 1851 and afterward teacher at Carlsruhe and Dresden and director of the Wiesbaden Conservatory), a pupil of Liszt, began in the early eighties to arrange the work for piano and orchestra. Liszt wrote to him from Rome, Nov. 4, 1885, as follows: —

"*My dear Friend,*— Thanks and praise for your *capital* orchestral arrangement of the 'Concerto Pathétique.' It appears to me effective, well proportioned, and done with a refined and due understanding of it. I had but little to alter in it; but some additions to the original are desirable, in order to allow full scope to the piano *virtuoso.* Hence, in different places, there are altogether somewhere about fifty to sixty measures which I add to your manuscript. The beginning is also to be ten measures sooner, and the ending to conclude with twenty-two bars more. I hear an orchestration of the same 'Concerto Pathétique' spoken of as having been produced at Moscow. I do not know it myself, and after yours there is no use in it. I received in Weimar, almost simultaneously with yours, a letter from Joseffy in New York, begging me to instrumate the piece. I shall answer him very soon that your score is already completed, and that he is to apply to my friend, Eduard Reuss, if he is disposed to perform the 'Concerto' with orchestra in America. . . .

"Faithfully yours,

"F. Liszt."

A few days later Liszt wrote to Reuss: "This 'Concerto Pathétique' seems to me a *murderous piece*, with which first-rate *virtuosi* can make an

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effect." And other letters show that he took a lively interest in the publication and in the possible performance.

The version by Reuss was played, with Mr. Joseffy as the pianist, at a Thomas Popular Concert in New York, March 16, 1886.

And now let Mr. Burmeister tell the story of his version and in his own words : —

"In spite of all these arrangements the concerto achieved nowhere a success, and therefore remained almost an unknown composition. The fault lay in the form. Though the concerto contains truly great themes and emotional musical ideas, Liszt had chosen for it such a rhapsodical and whimsical form as to make it an absolutely ineffective concert piece. Mr. Burmeister then, about three years ago, ventured to give it quite a new form. The task was a rather risky one, as some radical changes had to be made and the character of the composition preserved. Some passages changed places, some were necessarily omitted, others were repeated and enlarged. Mr. Burmeister went so far even as to add passages of his own, — the end of the slow movement, a short *fugato* introducing the Finale, etc. The orchestral part afforded the means to develop the themes and enrich the coloring. The work in its new form is nearly restored to the old classical form : *allegro*, *andante*, *allegro*. These movements, however, are interconnected, as are the movements in Liszt's E-flat concerto for piano and orchestra. The 'Concerto Pathétique' opens with an energetic *Allegro*

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theme, which is soon followed by the second theme, marked '*patetico*' by the composer, and first played by the cor anglais and horn. This theme, in minor, is changed at the end of the first movement into the major. It appears in majestic chords, and it is played by all the brass instruments *fortissimo*. The *Andante sostenuto* contains one of the most beautiful and inspired melodies of Liszt, which is played by the muted strings. The Finale is composed of thematic material drawn from the two preceding movements."

Mr. Burmeister's arrangement of the concerto was played for the first time in public, May 2, 1898, at the Seidl Memorial Concert, in Brooklyn, N.Y.

ENTR'ACTE.

HUMOR IN MUSIC.

BY VERNON BLACKBURN.

The phrase has a progressive savor. It seems to give ominous approval to the catchwords of the most moonstruck band of practitioners that ever confused the intentions of an art. Let it then be asserted at the outset that music is absolutely speechless. It commerces with the language not of words but of emotions. In this lies the compulsion of its most stringent rule. Because the language of emotion is inarticulate, because the beauty of music is a vague beauty, as of a dream, there is the stronger need for binding shackles. The government of music, its form, its method, its scholastic needs, are as it were a modern interpretation of ancient witchcraft. Of old they fashioned their willow wands, they drew their charmed circles, uttered their secret incantations, mingled their caldrons; and the spirit arose. The mistake of a sign, the false move of a hand, brought confusion to the worker and to those for whom he worked.

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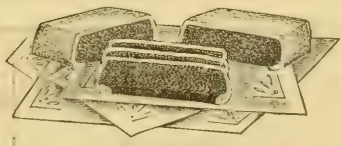
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"O ye mistook! Ye should have snatched his wand
And bound him fast. Without the rod reversed
And backward mutters of deserving power,
We cannot free the lady that sits here
Bound in strong fetters, fixed and motionless."

No less imperative, no less particular, are the laws that govern the right reason of music. That Muse will be wooed and won ever by the same arts; and, if a man should strive to replace the melodious rhythms of her true utterance by the alien sounds of an every-day speech, she will unloose her hands and depart. Her influences are subtle, and he that would win her must learn her.

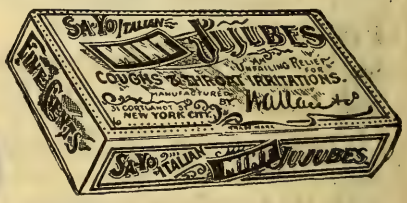
This, the purely emotional character of music, being accepted for an axiom, it seems legitimate to inquire into the humorous possibilities of an art which, in its own lawful kingdom, has a limitless world for work. In the beginning of things, when music was in the cradle (for, though an indefinite progress is a theory to scout, a growth into full being is a clearly observable experience), there was in its composition no hint of humor. The ballads of the fifteenth century are uniformly dreary, and, though not uninspired, are informed by not the shadow of a smile. When, after the battle of Agincourt, England burst into the song, "Our King went forth to Normandie," the popular air, couched in minor, solemn and slow, with one phrase curiously prophetic of Handel, seems to this generation more fitted by its emotion for a *Lacrymosa* than for the war-chant of a triumphant nation. In plain-song, indeed, which had reached a full development when the ballad music was yet in infancy, it is easy to detect — especially in the long Hallelujah of the *Graduale* — a feeling of gaiety, perfectly out of date and a little askew, but unmistakably the product of a contemporary sense of humor. With the growth of music, as with the growth of every art, the visitations of humor become more and more abiding. Just as, one

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may suppose, the laws of perspective clamored for discovery when a sense of humor prompted laughter against the contorted and impossible figures of early pictorial art, so the same sense touched the wry melancholy of youthful music with the emotions that are born of laughter.

How, then, define the humor of music, and how persuade the world that humor is here or there? That it has dwellings in music who can doubt that compares Leporello's opening solo in "Don Giovanni" to "Our King went forth to Normandie"? It is not that there is a mere superfluity of art in the one, a falling short in the other. The one has bubbled out of a well of laughter; the other has oozed from a rock,— not only where no laughter is, but where no laughter can be.

There is no subtle sense requisite for the detection of humor in music, and it should not be a difficult matter to select the great humorists of music. Again the words have an ominous sound; but if it be carefully noted that, though music is served by humorists, she has no commerce with wits, the scholastic theory still remains triumphant. To be witty in music is to adopt a frankly undress manner. Moreover, musical wit (so called) is chiefly a matter of puns, effected for the most part by the trombone, the bassoon, and the kettle-drum; and, when it is possible to write of a musical pun on the trombone, you at once begin to perceive that you are not dealing seriously with musical art. But the quality of humor in music is no more than the dictating power, the paramount sensitiveness from which humorous music, governed and orderly, is derived. It is also to be noted that the effect of genuinely humorous music is not to draw laughter, or even smiles, from the intelligent listener, but to arouse in one proportion or another the same exhilaration, the same gay exuberance, or more restrained buoyancy of spirit, which in the musician prompted his composition. It is true that there are certain passages of Mozart over which it is impossible not to expend a smile; but it will be found that there are invariably passages of silence of pause, when the music mo-

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mently ceases, hangs as it were on the wing before tumbling through the air in a renewed flight; thus you smile in expectation and in its fulfilment, tickled by a conscious egotism and by a complacent sense of superiority.

To name the humorists of music were to make an arbitrary and personal selection; but the slenderest meditation will determine Mozart and Wagner — the one in his "Nozze" and the other in his "Meistersinger" — as, with Beethoven, the greatest among them. Since it is impossible to write a verbal definition of the thing which is the fount of humorous music, we are compelled to resort to some absolute standard from which measurement and analogy may be derived. One such passage, which must appeal to the dullest intelligence as evolved from a fit of perfect humor, may be found as the *Allegretto* movement of Mozart's fourth piano sonata. The thing is a chrysolite, so untouched is it by every human emotion save this one of humorousness; and it is in this movement that the silences, fuller of daily speech than the music, do actually win the listener to smiles. To name musicians turn by turn would be the excuse for little more than mere epithet; but it is curious to note how slight a vein of humor is apparent in the whole work of Gluck — lovely, magnificent, though it be in other qualities; and that the humor of Beethoven — grim, saturnine, satirical, grotesque — has a curious modern counterpart in the humor of the author of "Life's Handicap."

It would seem that a certain irresponsible following in music, complacently convicting humor of vulgarity, are resolved to pursue, as a serious matter, musical wit, whereby they, for the most part, are working their way to appointed issues, of which they know nothing now, but which oblivion is destined to reveal to their posterity.

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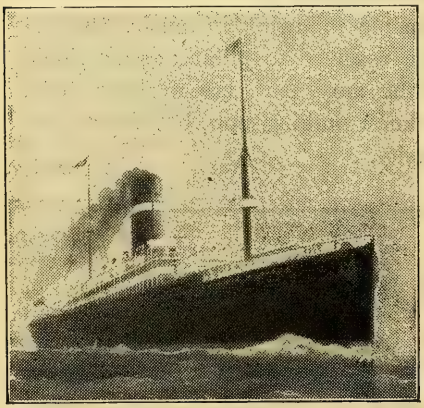


SYMPHONIC VARIATIONS ON THE CHORAL, "WER NUR DEN LIEBEN GOTT LÄSST WALTEN" . . . . . GEORG SCHUMANN.

Georg Alfred Schumann was born Oct. 25, 1866, at Königstein. His father was Musik Director, his grandfather a cantor. He studied under C. A. Fischer, B. Rollfuss, and Baumfelder, in Dresden. From 1881 to 1888 he was a pupil at the Leipsic Conservatory, and studied under Jadassohn, Reinecke, and Zwintscher. Here he composed two symphonies, a serenade for orchestra, a quintet for piano and strings, two piano trios, a sonata for violin and piano, etc. He was awarded the Beethoven prize in 1877. From 1891 to 1896 he was conductor of the Gesangverein at Danzig. Since 1896 he has been the conductor of the Philharmonic at Bremen. Other works by him are "Amor und Psyche," for chorus and orchestra (1888); orchestral suite, "Zur Karnevalszeit" (Berlin, 1899); string trio; sonata for violoncello and piano; songs and piano pieces.

This set of Symphonic Variations was first performed Jan. 11, 1899, at Bremen. It was performed at a Thomas concert in Chicago, Oct. 20, 1900.

There was a period, and it was of long duration, when chronic contrapuntists found no keener pleasure than in experimenting with chorals — to surprise, to baffle, to play at hide and seek, to hint, to disguise. Thus with a choral for the subject were they diffuse and terse, garrulous and concise, flamboyant and austere, in the exercise of wit and the application



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of industry. There were choral-figurations, choral-preludes, choral-canons, choral-fugues, and an endless row of choral-variations. Did Buxtehude, Sweelinck, Schein, Scheidt, Reincken, Pachelbel, and the Bachs thus display talent and genius? So, too, did all the members of the great army of Mediocrity thus attempt to prove anxiously their musical respectability. And even now Georg Schumann, a modern, goes back to the old days in his introduction of an organ, the instrument which dominated in the palmy days of choral-variations.

It is not necessary to speak in this instance of the Protestant choral, or whether it sprang chiefly from contemporaneous folk-song or from the plain-song of the Roman Catholic Church.

The melody chosen by Schumann, as well as the religious poem with which it was originally associated, is attributed to Georg Neumark, who was born March 16, 1621, at Langenfalza, and died July 8, 1681, at Weimar. Neumark was secretary, "Comes Palatinus," a librarian at Weimar; but he was also a thoroughly grounded musician, and he published several melodies of his own composition. Nor was he satisfied by composition alone: like Sir Andrew Aguecheek, he played "o' th' viol-de-gamboys." The choral, "Wer nur den lieben Gott," was first published in the *Fortgepflanzter Musikalisch-Poetischer Lustwald*" (Jena, 1657).

The poem itself has been translated by Catherine Winkworth. The first verse is as follows: —

"Leave God to order all thy ways,
And hope in him whate'er betide;
Thou'lt find him in the evil days
Thine all-sufficient strength and guide,
Who trusts in God's unchanging love
Builds on the rock that naught can move!"

The beginning of the theme is heard from the double-basses in the first

---



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measures of the introduction. The cor anglais introduces another and more modern thought, which the following *Allegro energico* raises to importance, after which is heard the true melody of the choral.

VARIATIONS.

1. Theme in the horns, in diminution in the strings.

2. Theme in the strings with figuration in the wood-wind.

3. Strings and bassoons.

4. Ascending scales of the wood-wind against a string figure, with the theme in bold relief.

5. Strings, 3-4, on an organ-point.

6. Wood-wind and strings in imitation one against the other.

7. Light *staccato* runs in wood-wind and strings on the same harmonic foundation as before (C minor).

8. Theme in trombones (E-flat minor) with answers from strings and wood-wind.

9. Organ-point in wood-wind: to this, strings.

10. Canonic leading of three (3-4) in horns, trumpets, and bassoons, over an organ-point of the double-basses.

11. Variation in B major.

12. Theme in the trombones (B minor, 3-4) with figuration in wood-wind.

There is recollection for a moment of the cor anglais theme in the Introduction, and then the fugue-Finale begins. First the strings have it their own way. The wood-wind and the brass enter by degrees. The fugue is developed with all manner of contrapuntal resources,—augmentation, inversion, etc. Again there is the thought of the melody played first by the cor anglais. The climax of the development with organ-point is reached with the entrance of the organ, which, supported by all the wind

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instruments, intones the choral in augmentation, while the strings are in counterpoint with the florid fugue-theme which is taken from the choral. In imitation of the older works of this nature, the close is in major.

SYMPHONY IN F MAJOR, OPUS 9 . . . . . HERMANN GÖTZ.

(Born Dec. 7, 1840, at Königsberg; died Dec. 3, 1876, at Hottingen, near Zurich.)

The life of Götz was short and full of misery. He left the university at Königsberg when he was seventeen, to study music. His first teacher was Louis Köhler, the man of the famous exercises; but in 1860 he went to Stern's Conservatory at Berlin, and was taught by Stern, von Bülow, and Ulrich. In 1863 he succeeded Theodor Kirchner as organist at Winterthur; but he moved to Zurich in 1867, and, on account of his health, resigned the position at Winterthur, and lived, or tried to live, from his compositions. In Zurich he gave lessons and was willing, from necessity, to do any hack work, as Wagner in Paris, and as Bizet when he returned from Rome.

He first became known as the composer of the opera, "Der widerspenstigen Zähmung" ("The Taming of the Shrew"), which was first performed at Mannheim, Oct. 11, 1874. This opera was performed for the first time in America on the first night of the American opera, Theodore Thomas conductor, New York, Jan. 4, 1886. Pauline L'Allemand was the Katharine, and W. H. Lee was the Petruchio.

He wrote the book and the music of another opera, "Francesca da Rimini," but he died before he had finished the orchestration. Ernst Frank completed the opera, which was produced at Mannheim in 1877. The Symphony in F is dedicated to this Frank, a distinguished conductor and also a composer (1847–89), who died mad.

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The *Signale* of 1867 spoke of a new symphony by Götz, a "symphony in E minor," which was performed at Basle, March 3 of that year, with great success. Was there ever such a symphony? Nothing is known, apparently, about it to-day, and biographers do not mention it.

The list of Götz's works includes the Symphony in F, which was first played, they say, at Zurich (December, 1869); Schiller's "Nänie," for chorus and orchestra; overture, "Spring"; concerto for violin; concerto for piano; Psalm cxxxvii. for soprano solo, chorus, and orchestra; piano quintet in C minor with double-bass; piano sonata for four hands; quartet; piano trio; piano pieces; two volumes of songs; "Es liegt so abendstill der See," for tenor solo, male chorus, and orchestra.

The Symphony in F, which was first played in Boston at a concert of the Harvard Musical Association, Jan. 15, 1880, bears a motto taken from Schiller's "Traum und Gesang": —

> "In des Herzen's heilig stille Räume
> Musst du fliehen aus des Lebens Drang!"

which has been lamely Englished in several ways. The following is, perhaps, as stiff as any: —

> "To the peaceful heart's own chamber lonely
> Must thou fly from life's turmoil and strife."

"In the heart's still chambers is the refuge from the stress of strife" is the version of another.

Some have wondered why Götz took these lines as a motto. There is no attempt at program-music in the symphony, and the whole poem, rather than the two lines, is appropriate as a suggestive force.

Symphonies as well as books have their fate. This symphony of Götz was loudly applauded in Germany after the success of "The Taming of the Shrew"; and, when it was performed in London, it at once became

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fashionable. Even as late as 1893 the brilliant critic of the *World* declared it to be "the only real symphony that has been composed since Beethoven died." He elaborated this idea, and used this extraordinary language: —

"Beside it, Mendelssohn's Scotch symphony is no symphony at all, but only an enchanting *suite de pièces*, Schubert's symphonies seem mere debauches of exquisite musical thoughtlessness; and Schumann's, though genuinely symphonic in ambition, fall short in actual composition. . . . He has the charm of Schubert without his brainlessness, the refinement and inspiration of Mendelssohn without his limitation and timid gentility, Schumann's sense of harmonic expression without his laboriousness, shortcoming, and dependence on external poetic stimulus; while, as to unembarrassed mastery of the material of music,— showing itself in the Mozartian grace and responsiveness of his polyphony,— he leaves all three of them nowhere. Brahms, who alone touches him in mere brute musical faculty, is a dolt in comparison to him." Nor was such extravagance confined to London.

This rhapsody was written in 1893. In 1898 we find Felix Weingartner deploring the fact that "the charming 'Taming of the Shrew'" and the Symphony in F have well-nigh disappeared from opera house and concert hall. He likens Götz in fineness of soul to Peter Cornelius, and then says: "What other folk could so well boast of possessing a Hermann Götz, even among its stars of the second magnitude? and yet most of those in authority among us grab eagerly at any slap-dash work that is imported with cunning and puffery from abroad, and often neglect the worthiest German creations." Weingartner was not contented with declamation. The symphony was revived under his leadership, under that of Nikisch at Leipsic, under that of Georg Schumann at Bremen. And yet in 1901 only one performance in Germany was noted, and that was at Würzburg.

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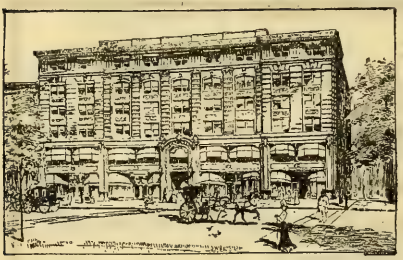
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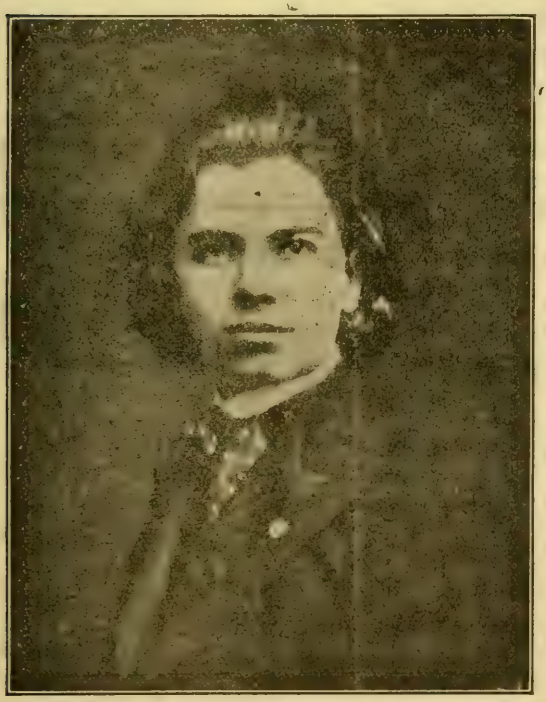
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"	25.	Constantine and Holy Church.
Dec.	2.	The Albigensians and the Crusades.
"	9.	The Significance of the Holy Grail.
"	16.	Saint Francis of Assisi and the Song of Brotherhood.
Jan.	6.	Dante's Vision of the Kingdom.
"	13.	The Port Royalists and Madame Guion.
"	20.	Sir Thomas Moore and his Utopia.

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The Program of the course is as follows:

November 1 . . . . . MR. HENRY LAWRENCE SOUTHWICK
"Richelieu." Bulwer-Lytton

November 8 . . . . . MISS IDA BENFEY
"In a Balcony," "Saul." Robert Browning

November 22 . . . . . MR. GEORGE RIDDLE
"A Blot in the 'Scutcheon." Robert Browning

November 29 . . . . . MR. LELAND POWERS
"Cyrano de Bergerac." Rostand

December 6 . . . . . MR. SAMUEL A. KING, M.A.
"The Hunchback." Sheridan Knowles

December 13 . . . . . MRS. JESSIE ELDRIDGE SOUTHWICK
"Faust." Goethe

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Monday	" November	4.	"Tannhauser."
Thursday	" "	7.	"Lohengrin."
Monday	" "	11.	"Tristan and Isolde."
Thursday	" "	14.	"The Mastersingers of Nuremberg."
Tuesday	" "	19.	"The Rhinegold."
Thursday	" "	21.	"The Walkyrie."
Monday	" "	25.	"Siegfried."
Tuesday	" December	3.	"Dusk of the Gods."
Thursday	" "	5.	"Parsifal."

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PROGRAM.

1.	OVERTURE, "Coriolan"	Beethoven
2.	INTERMEZZO in D-flat	Hollins
3.	PRELUDE AND FUGUE in D major	Bach
4.	ANDANTE CANTABILE (from Fifth Symphony)	Tschaikowsky
5.	FUGUE A LA GIGUE (by request)	Bach
6.	VORSPIEL, "Parsifal"	Wagner
7.	(*a*) MEDITATION in D-flat	Lemare
	(*b*) SCHERZO (from Symphony, G minor, Op. 35)	Lemare
8.	IMPROVISATION.	
9.	FINALE, Symphony, "From the New World"	Dvorak

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The price of tickets for each of these concerts will be $2.00, $1.50, and $1.00, according to location.

Season ticket holders of last year who desire the same seats for one or both of these special concerts can purchase tickets at Symphony Hall on Thursday, Friday, and Saturday, October 31, November 1 and 2.

The sale of tickets to the public will begin on Monday, November 4, at 9 A.M., at Symphony Hall (telephone, Back Bay 1492), and also at Wright & Ditson's, 344 Washington Street.

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Symphony No. 4: Allegro Vivace
Symphony No. 5: Allegro con Brio, Andante con Moto, Allegro Scherzo, Allegro Presto
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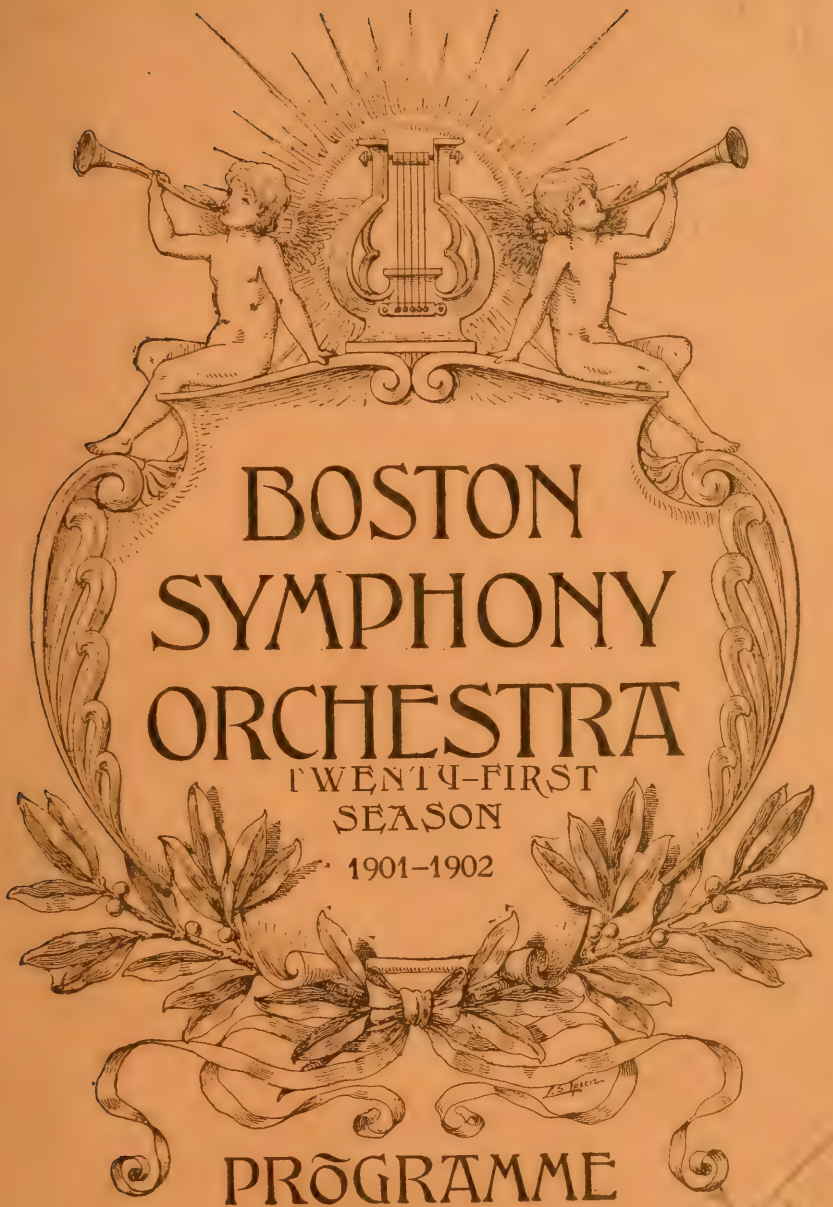
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	Closing Scene

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City of Boston, Revised Regulation of August 5, 1898.— Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

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Overture, Bacchanale, and Scene in the Venus Mountain, from "Tannhäuser," Act I., Scenes 1 and 2.

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on Oct. 19, 1845. The hero was impersonated by Joseph Alois Tichatschek (1807–86), who was a member of the Dresden Opera House from 1838 to 1872. The part of Venus was created by Wilhelmine Schröder-Devrient (1804–60). The passionate lovers of the story were shown on the stage as mature persons of discreet years, for the Tannhäuser was thirty-eight years old and Venus was in her forty-first year.

Tichatschek was for years the glory of the Dresden Opera House; but there were cavillers even when he was at the zenith of his glory. He was a dramatic, not a lyric singer. He was accused of stiffness in gesture and certain mannerisms that grew upon him while he was under the influence of Schröder-Devrient. His voice was not naturally free or flexible, and he was ill at ease in the Italian operas of the repertory of the period. "Al. Sincerus," the author of "Das Dresdner Hoftheater" (1852), does not attempt to suppress the criticisms unfavorable to his hero: on the contrary, he publishes them at length, and then he exclaims in a fine burst: "Tichatschek is a German singer. We are in Germany, and, thank God, we are not without old and new German works, which can stand honorably in competition with the new Italian weak and sickly productions."

But let us listen to the testimony of an outsider, an acute, most experienced, discriminating judge of singing. Henry F. Chorley heard Tichatschek in several operas, among them "Tannhäuser." He wrote of him: "Among the tenors of Germany, Herr Tichatschek bears a high reputation; and few, in any country, have ever crossed the stage with an ampler proportion of natural advantages. He is of the right height, handsome, his voice strong, sweet, and extensive, taking the *altissimo* notes of its register in chest tones. He possessed, too, in 1839, a youthful energy of manner calculated to gain the favor of all who hear and see him. But, on returning to Dresden in 1840, I found that he had abused this energy

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to the evident deterioration of his voice and style; and there was cause to fear that a few seasons more may rivet him in bad habits never to be thrown off, such as sink their owner among the disappointing legion of those who 'might have done great things.'"

After Chorley had heard "Tannhäuser" at Dresden in the forties, he wrote as follows of the great scene in the third act: "I remember the howling, whining, bawling of Herr Tichatschek (to sing or vocally to declaim this scene is impossible)."

In Germany the tradition still lives that Tichatschek was the ideal Tannhäuser.

Schröder-Devrient created the part of Venus. She was an ardent admirer of Wagner; she was in sympathy with his desire to make the German operatic stage still more illustrious; she was delighted with his enthusiasm, his scorn of the conventionalities; and some say that she shared his revolutionary views concerning politics. She accepted the part of Venus as a friendly act toward him. The music itself was repugnant to her, and she said frankly: "I do not know how to make anything out of it." Yet the tradition has come down to us that her Venus was unapproachable and never to be forgotten.

This extraordinary woman was not a singer: she was a play-actress, who for some strange reason preferred the opera house to the theatre. She was irresistible in "Fidelio," and her Lady Macbeth in Chélard's forgotten opera was "one of those visions concerning which young men are apt to rave and old men to dote."

Chorley first heard her in London in 1832. What he then wrote of her is well worth reading and consideration, especially in these days, when rough, uncontrolled temperament is accepted as an excuse for vocal indifference or ignorance.

"She was a pale woman. Her face, a thoroughly German one, though plain, was pleasing, from the intensity of expression which her large features and deep, tender eyes conveyed. She had profuse fair hair, the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a mænad. Her figure was superb, though full, and she rejoiced in its display. Her voice was a strong soprano, not comparable in quality to other German

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voices of its class (those, for instance, of Madame Stockl-Heinefetter, Madame Burde-Ney, Mademoiselle Tietjens), but with an inherent expressiveness which made it more attractive on the stage than many a more faultless organ. Such training as had been given to it belonged to that false school which admits of such a barbarism as the defence and admiration of 'Nature-Singing.'"

"Tannhauser," opera in three acts, book translated into French by Charles Nuitter, was produced at the Opéra, Paris, March 13, 1861. The story of the first performance, of the opposition of the Jockey Club, of the tumultuous scenes, of the withdrawal of the opera after three performances, is familiar to all students of Wagner, opera in general, and Parisian manners. They that wish to read the tale told without heat and with an accuracy that is the result of patient investigation and exploration should consult Georges Servières's "Tannhäuser à l'Opéra en 1861" (Paris, 1895). It is enough to say that the Princess Metternich begged of Napoleon III. as a personal favor that "Tannhäuser" should be put upon the stage of the Opéra. Alphonse Royer, the manager, was ordered to spare no expense. And remarkable concessions were made,— as the permission to introduce a German singer.

The first Tannhäuser at Paris was Albert Niemann (1831–), one of the most distinguished of Wagnerian singers. (He visited the United States in 1886–87, and made his début at New York, Nov. 10, 1886, as Siegmund.) He studied the part in French with Obin, who declared that he was a most intelligent pupil. "When he came to Paris, his German accent was very pronounced." Niemann, by the way, had taken singing lessons of Duprez before this. "All his *d's* were *t's*, his *f's* were *v's*, his *b's* were *p's*, and his *p's* were *b's*. He gained enormously in three weeks." He was always

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Gentlemen,— Coming home from my last concert in Des Moines, Iowa, I will not leave for Europe before having expressed to you my sincerest admiration for your excellent New Everett Concert Grand Piano, which I have used at all my public performances of the past season.

The name "New" Concert Grand is indeed justified, as your make offers something entirely new in the art of pianoforte building. It is the rare combination of a very sonorous and pure singing tone in all "cantabile" passages and the greatest power and brilliancy in the "con bravura" playing. It delighted me to find that the beautiful singing tone of your piano reached the most distant parts of the largest concert halls, and that the "fortissimos" never produced those noisy or bangy sounds which are so often the result of attacking a "brilliant" piano.

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It gives me pleasure to state that I owe much of my success of this season to the magnificent qualities of your piano, and, after my return to New York next fall, it will make me very happy to have again an Everett at my home as a dear friend of the house, as well as at my concert tours as a faithful travelling companion.

Believe me, gentlemen,

Yours very sincerely,

R. BURMEISTER.

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known as a devoted admirer of Wagner; and a story told by Émile Ollivier, in his "L'Empire Libéral," vol. v (1900), seems incredible. Ollivier states that Niemann saw the storm coming, foresaw the angry mob, was frightened, and told Scudo that he would withdraw from the opera if he himself would be let alone. If this story came from Scudo, it is hardly worth a thought; but we know from other sources that Niemann "had been intimidated by hostile influences," and "created a sensation" at rehearsal by refusing to sing the new version of his scene with Venus. Wagner himself wrote to Mme. Street that he was not sure of his tenor. Niemann was engaged at a salary of six thousand francs a month. Tedesco, the creator of Venus in the Paris version, received the same sum.

Fortunata Tedesco, of Mantua, may still be remembered by the oldest opera-goers of this city, for in 1847 she drew all men unto her at the Howard Athenæum. She was twenty-one years old when she came here as a member of the Havana Opera Troupe. When she sang, the seats commanded a premium of $4 or $5. It was in "Ernani" that she shone with dazzling brilliance, although she also appeared in "Norma," "Saffo," "The Barber of Seville," and as Romeo. Colonel W. W. Clapp tells us, in his "Record of the Boston Stage," that the honors paid to her "attained their greatest excess in the casting at her feet of a warm admirer's hat and cane, in token of his own entire prostration."

Richard Grant White, whose appreciation of women was not confined to the heroines of Shakespeare, thus describes her: —

"Tedesco was a great, handsome, ox-eyed creature, the picture of lovely laziness until she was excited by music; and then she poured out floods, or rather gusts, of rich, clear sound. She was not a great artist, but her

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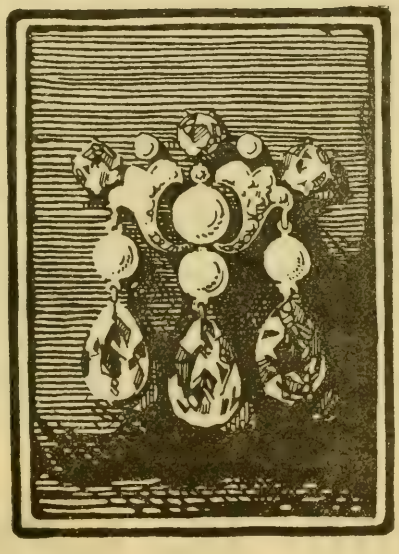
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voice was so copious and so musical that she could not be heard without pleasure, although it was not of the highest kind." . . .

She had improved when she arrived at Paris in 1851, for Arthur Pongin, an excellent judge of vocal art, praised not only her form and face of ideal beauty, but her "admirable voice, her great knowledge of the art of singing, her intense passion, her indisputable command over the emotions. . . . She was a singer of very great talent, a virtuoso who possessed the skill and the intelligence of a lyric tragedian." And she was versatile, for she shone in comedy as well as tragedy.

She created the part of Venus at her birth, but she was thirty-five when she appeared as Wagner's ideal. Wearied by the endless rehearsals,— there were one hundred and sixty-four in all,— she grew impatient, and she was with difficulty restrained from marking Wagner's face with her nails.

The criticisms were as a rule favorable, so far as the singers were concerned. Léon Leroy was not satisfied with Niemann, "whose voice," he wrote, "is worn out in the upper register, and he therefore seizes the occasion to send forth from time to time inhuman sounds." Nor was he pleased with Tedesco: "She is reduced to low tones: the rest of her voice vanished during the rehearsals." Gasperini confirms this last statement: "The changes in the scene of Venus compelled Tedesco to begin again the study of her part, and the difficulties of intonation had tired her voice."

Important changes were made for this performance at Paris. Wagner bravely refused to introduce a ballet in the second act, although he knew that this refusal would anger the Jockey Club, but he introduced a long choregraphic scene in the first act, he lengthened the scene between Venus and Tannhäuser, and he shortened the overture by cutting out the return of the pilgrims' theme, and making the overture lead directly into the Bacchanale. He was not satisfied with the first scene as given in Germany, and he wrote Liszt in 1860: "With much enjoyment I am rewriting the great Venus scene, and intend that it shall be greatly benefited thereby. The ballet scene, also, will be entirely new, after a more elaborate plan which I have made for it."

The ballet was not given as Wagner had conceived it. The ballet-master in 1861 was Petipa, who in 1895 gave interesting details concern-

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ing Wagner's wishes and behavior. The composer played to him most furiously the music of the scenes, and gave him a sheet of paper on which he had indicated the number of measures affected by each phase of the Bacchanale.

Petipa remarked: "Wagner was well satisfied, and he was by no means an easy man. *Quel diable d'homme!*"

In spite of what Petipa said in his old age, we know that Wagner wished more sensual spirit, more amorous ardor. The ballet-master went as far in this respect as the traditions and customs of the Opéra would allow. He did not put on the stage two *tableaux vivants* at the end of the Bacchanale, "The Rape of Europa," "Leda and the Swan," although they were considered. To spare the modesty of the ballet girls, these groups were to be formed of artists' models. This idea was abandoned after experiments. Cambon made sketches of the mythological scenes, and these were photographed and put on glass, to be reproduced at the performance. The proofs are still in the archives of the Opéra, but they were not used.

The friends of Wagner blamed Petipa for his squeamishness. Gasperini wrote: "Unfortunately, the divertissement arranged by M. Petipa does not respond to the music. The fauns and the nymphs of the ballet do not have the appearance of knowing why they are in the Venusberg, and they dance there with as much dignity as though they were in the 'Gardens of the Alcazar,' the delight of 'Moorish kings.'" Gasperini in another article commented bitterly on this "glacial" performance, this "orgy at a young ladies' boarding-school."

(The *tableaux vivants* were first seen at the performance of "Tannhäuser" in Vienna, Nov. 22, 1875.)

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"Tannhäuser" was revived at the Opéra, May 13, 1895, with Van Dyck as Tannhäuser and Lucienne Bréval as Venus. There were 33 performances that year, 19 in 1896, 7 in 1897, 7 in 1898, 16 in 1899.

Miss MILKA TERNINA was born Dec. 19, 1864, at Vezisce in Croatia. She studied first at Agram, then at Vienna under Gänsbacher. She made her first appearance on the stage at Leipsic as Elisabeth in June, 1883. She went to Graz in 1884 and sang there for two years. From 1886 to 1890 she was at Bremen. She joined the company of the Munich Royal Opera House in 1890. Her first appearance in the United States was at Boston, Feb. 4, 1896, as Brünnhilde in "Die Walküre." Since then she has sung here the parts of Elisabeth, Brünnhilde in "Siegfried," Isolde, Valentine, Senta, Sieglinde, Floria Tosca. Her first appearance at these concerts was Feb. 10, 1900, when she sang an aria from "Fidelio" and in the final scene of "Götterdämmerung."

Mr. ELLISON VAN HOOSE, who appears at these concerts for the first time, was born at Murfreesboro, Tenn., Aug. 18, 1869. He studied in New York for five years with Perry Averill; and he has also studied with Bouhy of Paris, Wood of London, Emil Fischer, and Isadore Luckstone. He was known as a choir singer until 1897, when he joined the Damrosch-Ellis Opera Company. He was also with the Ellis Company of 1898–99, and sang in this city. His first appearance in opera was at Philadelphia, Dec. 11, 1897, as Walther in "Tannhäuser." Mr. Van Hoose sang in London orchestral concerts in 1898 and 1899.

WALTHER'S PREISLIED, FROM "DIE MEISTERSINGER VON NÜRNBERG," FINAL SCENE.

When "Die Meistersinger" was first performed at Munich, June 21, 1868, the part of Walther was created by Franz Nachbaur, who, born March 25, 1835, at Schloss Giessen, sang at several opera houses before he was engaged at Munich (1866), where he remained in active service until 1890. He was a pupil of Pischek and Lamperti. His voice was one of peculiar beauty, and he sang with a distinction that might justly be called elegance. He had a dignified presence, an aristocratic bearing. He was a great favorite of Ludwig II.

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The part of Walther was not intended originally for him. The tenor, Bachmann, borrowed from the Dresden Opera, was found inadequate, and Nachbaur was substituted, as Betz of Berlin was substituted for Kindermann in the part of Hans Sachs. These incidents provided ill-natured gossip before the performance,—that Bachmann had given up the part because it would ruin his voice, that Kindermann had abandoned his because it was impossible for any one to commit so many notes to memory, etc. Wagner himself wrote in a letter to Ferdinand Heine (March 28, 1868), "The Dresden tenor, Bachmann, who is certainly not my ideal, but, when all is said and done, is still the most promising substitute for the singer I should wish for Walther."

The following translation of the Preislied is by H. and F. Corder:—

Morgenlich leuchtend in rosigem Schein,
Von Blüth' und Duft
Geschwellt die Luft,
Voll aller Wonnen,
Nie ersonnen,
Ein Garten lud mich ein.
Dort unter einem Wunderbaum,
Von Früchten reich behangen,
Zu schau'n im sel'gen Liebestraum,
Was hochstem Lust-verlangen
Erfüllung kühn verhiess,
Das schönste Weib,
Eva im Paradies!

Morning was gleaming with roseate light,
The air was filled
With scent distilled
Where, beauty beaming
Past all dreaming,
A garden did invite.
Wherein beneath a wondrous tree,
With fruit superbly laden,
In blissful love-dream I could see
The rare and tender maiden
Whose charms, beyond all price,
Entranced my heart,
Eva, in Paradise.

Abendlich dämmernd umschloss mich die Nacht;
Auf steilem Pfad war ich genaht
Zu einer Quelle reiner Welle,
Die lockend mir gelacht;
Dort unter einem Lorbeerbaum,
Von Sternen hell durchschienen,
Ich schaut' im wachen Dichtertraum
Von heilig holden Mienen,
Mich netzend mit dem edlen Nass,
Das hehrste Weib,
Die Muse des Parnass!

Evening was darkling and night closed around;
By rugged way
My feet did stray
Toward a mountain,
Where a fountain
Enslaved me with its sound;
And there, beneath a laurel tree,
With starlight glinting under,
In waking vision greeted me
A sweet and solemn wonder;
She tossed on me the fountain's dews,
That woman fair,
Parnassus' glorious Muse!

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Huldreichster Tag dem ich aus Dichter's Traum erwacht!
Das ich erträumt, das Paradies,
In himmlisch neu verklärter Pracht
Hell vor mir lag,
Dahin lachend nun der Quell den Pfad mir wies,
Die, dort geboren,
Mein Herz erkoren,
Der Erde lieblichstes Bild,
Als Muse mir geweiht so heilig ernst als mild,
Ward kühn von mir gefreit;
Am lichten Tag der Sonnen,
Durch Sanges Sieg gewonnen
Parnass und Paradies!

Thrice happy day,
To which my poet's trance gave place!
That Paradise of which I dreamed
In radiance new before my face
Glorified lay.
To point the path the brooklet streamed
She stood beside me
Who shall my bride be,
The fairest sight earth ere gave;
My Muse to whom I bow,
So angel sweet and grave,
I woo her boldly now,
Before the world remaining,
By might of music gaining
Parnassus and Paradise.

SIEGFRIED'S PARTING FROM BRÜNNHILDE, FROM "TWILIGHT OF THE GODS," PROLOGUE, SCENE 2.

The first performance of this music-drama was at Bayreuth, Aug. 17, 1876. The part of Brünnhilde was created by Amalie Materna. Georg Unger was the first Siegfried. Unger (1837-87) was born at Leipsic, studied theology, but went on the stage in 1867. He sang in many cities, and from 1877 to 1881 he was a member of the Leipsic company.

The original text of "Die Götterdämmerung" was written in 1848, and the title was "Siegfried's Tod." This text was remodelled before 1855. The score was finished in 1874.

Siegfried braved the flames, awakened and won the sleeping Brünnhilde. In this scene he farewells her, to seek adventures and deeds of derring-do.

The prose translation is by Mr. W. F. Apthorp.

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wie liebt' ich dich —
liess' ich dich nicht?
Ein einzig Sorgen
macht mich säumen:
dass dir zu wenig
mein Werth gewan!

Was Götter mich wiesen,
gab ich dir:
heiliger Runen
reichen Hort;
doch meiner Starke
mägdlichen Stamm
nam mir der Held,
dem ich nun mich neige.

Des Wissensbar —
doch des Wunsches voll;
an Liebe reich —
doch ledig der Kraft:
mög'st du die Arme
nicht verachten,
die dir nur gönnen —
nicht geben mehr kan!

SIEGFRIED.

Mehr gab'st du, Wunderfrau,
als ich zu wahren weiss:
nicht zürne, wenn dein Lehren
mich unbelehret liess!
Ein Wissen doch wahr' ich wohl:
dass mir Brünnhilde lebt;
eine Lehre lernt' ich leicht:
Brünnhilde's zu gedenken!

BRÜNNHILDE.

Willst du mir Minne schenken,
gedenke deiner nur,
gedenke deine Thaten!
Gedenke des wilden Feuers,
das furchtlos du durchschrittest,
da den Fels es rings umbrann —

BRÜNNHILDE.

How could I love thee, dear hero, did I not let thee go to new deeds? Only one care gives me pause: that my worth has won too little for thee.

What the gods have taught me I have given to thee: a rich treasure of holy runes; but the maidenly source of my strength has been taken from me by the hero before whom I now bow down.

Void of knowledge — yet full of wishes; rich in love — yet bereft of strength: do not despise poor me, who can only favour thee — but no longer give!

SIEGFRIED.

More hast thou given, wonder-woman, than I know how to keep: do not frown if thy teaching has left me untaught! Yet the knowledge of one thing I keep well: that Brünnhilde lives for me; one lesson I easily learnt: to remember Brünnhilde!

BRÜNNHILDE.

Wilt thou give me love, remember only thyself, remember thy deeds! Remember the wild fire thou strodest through undaunted, as it burnt around the rock —

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BRÜNNHILDE.

Gedenk' der beschildeten Frau,
die in tiefem Schlaf du fandest,
der den festen Helm du erbrach'st —

SIEGFRIED.

Brünnhilde zu erwecken!

BRÜNNHILDE.

Gedenk' der Eide
die uns einen;
gedenk' der Treue,
die wir tragen;
gedenk' der Liebe,
der wir leben:
Brünnhilde brennt dann ewig
heilig in deiner Brust! —

SIEGFRIED.

Lass' ich, Liebste, dich hier
in der Lohe heiliger Hut,
zum Tausche deiner Runen
reich' ich diesen Ring.
Was der Thaten je ich schuf,
dess' Tugend schliesst er ein;
ich erschlug einen wilden Wurm,
der grimmig lang' ihn bewacht.
Nun wahre du seine Kraft
als Weihe-Gruss meiner Treu'!

BRÜNNHILDE.

Ihn geiz' ich als einziges Gut:
für den Ring nun nimm auch mein Ross!
Ging sein Lauf mit mir
einst kühn durch die Lüfte —
mit mir
verlor es die mächt'ge Art;
über Wolken hin
auf blitzenden Wettern
nicht mehr
schwingt es sich muthig des Weg's.
Doch wohin du ihn führ'st

SIEGFRIED.

To win Brünnhilde!

BRÜNNHILDE.

Remember the shielded woman whom thou foundest in deep sleep, whose close helmet thou brokest open —

SIEGFRIED.

To awaken Brünnhilde!

BRÜNNHILDE.

Remember the oaths that unite us; remember the faith we bear; remember the love we live for: then will Brünnhilde forever burn sacred in thy breast! —

SIEGFRIED.

If I leave thee, dearest, here in the sacred guardianship of the flames, in exchange for thy runes I offer thee this ring. What of deeds I ever have done, it encloses their virtue; I slew a wild worm who had long grimly watched over it. Now guard thou its power as the consecrated greeting of my constancy!

BRÜNNHILDE.

I covet it as my only possession; for the ring take thou now also my steed! Tho' his course once bore me bravely through the air,— with me he has lost his mighty breed; no more shall he fearlessly wend his flight over clouds and lightning storms.

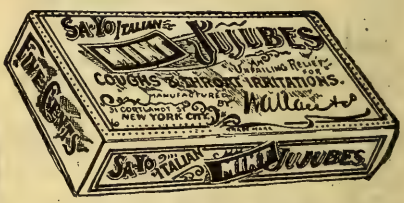
Yet whithersoever thou leadest him — were it through the fire — Grane shall follow thee without fear; for, thee alone, O hero, shall he obey! Keep thou him well;

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— sei es durch's Feuer —
grauenlos folgt dir Grane;
denn dir, o Helde,
soll er gehorchen!
Du hüt' ihn wohl;
er hört dein Wort: —
o bringe Grane
oft Brünnhilde's Gruss!

SIEGFRIED.

Durch deine Tugend allein
soll so ich Thaten noch wirken?
Meine Kämpfe kiesest du,
meine Siege kehren zu dir?
Auf des Rosses Rücken,
in deines Schildes Schirm,
nicht Siegfried acht' ich mich mehr:
ich bin nur Brünnhilde's Arm!

BRÜNNHILDE.

O wär' Brünnhild' deine Seele!

SIEGFRIED.

Durch sie entbrennt mir der Muth.

BRÜNNHILDE.

So wär'st du Siegfried und Brünnhilde.

SIEGFRIED.

Wo ich bin, bergen sich beide.

BRÜNNHILDE.

So verödet mein Felsensaal?

SIEGFRIED.

Vereint fasst er uns zwei.

BRÜNNHILDE.

O heilige Götter,
hehre Geschlechter!
Weidet eu'r Aug'
an dem weihvollen Paar!
Getrennt — wer mag es scheiden?
Geschieden — trennt es sich nie!

SIEGFRIED.

Heil dir, Brünnhild',
prangender Stern!
Heil, strahlende Liebe!

he hears thy word: — Oh, bring Grane often Brünnhilde's greeting!

SIEGFRIED.

Shall I henceforth achieve deeds through thy virtue alone? Dost thou choose my battles, do my victories belong to thee? On thy steed's back, under the shelter of thy shield, I no longer deem myself Siegfried: I am but Brünnhilde's arm!

BRÜNNHILDE.

O were Brünnhild' thy soul!

SIEGFRIED.

Through her does my courage kindle.

BRÜNNHILDE.

So art thou Siegfried and Brünnhilde.

SIEGFRIED.

Where I am, both are.

BRÜNNHILDE.

Does my rocky hall thus fall desolate?

SIEGFRIED.

United it holds us both.

BRÜNNHILDE.

O holy gods, sublime races!

Feast your eyes on this devoted pair! Sundered — who can separate it? Separated — it shall never be sundered!

SIEGFRIED.

Hail to thee, Brünnhild', flashing star! Hail, beaming love!

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BRÜNNHILDE.

Heil dir, Siegfried,
siegender Stern!
Heil, strahlendes Leben!

BRÜNNHILDE.

Hail to thee, Siegfried, conquering star!
Hail, beaming life!

BEIDE

Heil! Heil!

BOTH.

Hail! Hail!

The orchestral prelude is descriptive of sunrise.

SIEGFRIED'S DEATH, FROM "TWILIGHT OF THE GODS," ACT III., SCENE 2.

Brünnhilde had enchanted Siegfried so that no weapon could hurt him. She had omitted to protect his back; and when Hagen, the son of Alberich, the Nibelung, plots with Brünnhilde against the hero, the easy way of vengeance is shown him. Siegfried strays from the hunting party which was arranged for his death, listens to the bantering Rhine maidens, and does not shudder at their announcement that the ring is cursed, and will bring death upon him. Seated at meat by the river side, Siegfried tells the story of his adventures to his companions. He has no memory of Brünnhilde, but Hagen pours an antidote to the philter into his horn. And then Siegfried tells the tale of Gunther and the flaming mountain. Hagen plunges his spear into Siegfried's back. The hero falls, but he sees Brünnhilde in a vision, and he sings to her before he dies, is put on his shield and borne away.

SIEGFRIED.

Brünnhilde —
heilige Braut —
wach' auf! öff'ne dein Auge! —
Wer verschloss dich
wieder in Schlaf?
Wer band dich in Schlummer so bang? —
Der Wecker kam;
er küsst dich wach,
und über der Braut
bricht er die Bande: —
da lacht ihm Brünnhilde's Lust! —
Ach, dieses Auge,
ewig nun offen! —
Ach, dieses Athems
wonniges Wehem! —
Süsses Vergehen —
seliges Grauen —
Brünnhild' bietet mir — Gruss! —

SIEGFRIED.

Brünnhilde — holy bride — awake! open thine eye! — Who has locked thee up again in sleep? Who has bound thee so affrighted in slumber? — The waker is come; he kisses thee awake, and again breaks his bride's bonds: — then Brünnhilde's joy laughs to greet him! —

Ah, that eye, now forever open! — Ah, the blissful wafting of that breath! — Sweet passing away — blissful awe — Brünnhilde bids me greeting! —

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SIEGFRIED'S FUNERAL MARCH, FROM "TWILIGHT OF THE GODS," ACT III., SCENE 2.

This music is not a funeral march. It has nothing to do with the last rites and ceremonies paid Siegfried. It is a collection of prominent *leit-motive* which are associated with the hero or with the Volsung race. These motives are as follows: the Volsung motive, the death motive, the heroism of the Volsungs, the motive of sympathy (the scene between Siegmund and Sieglinde in the first act of "Die Walküre,") the love motive, the sword motive, glorification in death, the Siegfried motive, the motive of Siegfried the hero (a modification of Siegfried's horn call), the Brünnhilde motive. But constantly recurring throughout the piece is the death motive in the original minor, or in the major as "Glorification in Death."

FINAL SCENE FROM "TWILIGHT OF THE GODS," ACT III., SCENE 3.

The final scene is in the hall of the Gibichungs by the Rhine. Hagen returns with the hunting party, and announces the death of Siegfried by the tusk of a wild boar. The body is brought in. Gunther and Hagen fight over the ring, and Gunther is slain. Hagen attempts to take the ring from the dead man; but Siegfried's hand closes on it, and the hand raises itself and threatens. Brünnhilde enters, and, to use the words of Mr. George Bernard Shaw, "a funeral pyre is raised whilst she declaims a prolonged scena, extremely moving and imposing, but yielding nothing to resolute intellectual criticism except a very powerful and elevated exploitation of theatrical pathos, psychologically identical with the scene of Cleopatra and the dead Antony in Shakespeare's tragedy. Finally she flings a torch into the pyre, and rides her war-horse into the flame."

The translation into English prose is by Mr. W. F. Apthorp.



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ORIGINAL GERMAN.	ENGLISH PROSE TRANSLATION.
BRÜNNHILDE.	BRÜNNHILDE.
[*noch im Hintergrunde.*]	[*Still at the back of the stage.*]
Schweigt eures Jammers jauchzenden Schwall! Das ihr alle verriethet, zur Rache schreitet sein Weib.	Silence the shouting flood of your lamentation! She whom ye all have betrayed, his wife comes for vengeance.
[*Sie schreitet ruhig weiter vor.*]	[*She walks quietly farther forward.*]
Kinder hört' ich greinen nach der Mutter, da süsse Milch sie verschüttet: doch nicht erklang mir würdige Klage, des höchsten Helden werth.	I have heard children wauling for their mother when they had spilt sweet milk; but worthy lamentation has not sounded in mine ears, worthy of the sublimest hero.
GUTRUNE.	GUTRUNE.
[Brünnhilde! Neid-erbos'te! Du brachtest uns diese Noth! Die du die Männer ihm verhetztest, weh' dass du dem Haus genah't!]	[Brünnhilde! full of envious malice, thou broughtest us this sorrow! Thou who set the men upon him, woe that thou ever camest near this house!]
BRÜNNHILDE.	BRÜNNHILDE.
Armsel'ge schweig'! Sein Eheweib war'st du nie: als Buhlerin bandest du ihn. Sein Mannes-Gemahl bin ich, der ewige Eide er schwur, eh' Siegfried je dich ersah.	Silence! poor girl! Thou never wert his wife; thou but bound'st him as a paramour. His wedded wife am I, to whom he swore eternal oaths ere Siegfried ever saw thee.
GUTRUNE.	GUTRUNE.
[*in heftigster Verzweiflung.*]	[*In the most violent despair.*]
[Verfluchter Hagen! Dass du das Gift mir riethest, das ihr den Gatten entrückt! Ach Jammer! Wie jäh nun weiss ich's, Brünnhild' war die Traute, die durch den Trank er vergass!]	[Accursed Hagen! for counselling me the poison that took her husband from her! Oh woe! How harshly I now know that Brünnhilde was the beloved one whom he forgot through the potion!]
[*Sie wendet sich voll Scheu von* SIEGFRIED *ab, und beugt sich in Schmerz aufgelöst über*	[*She turns away from* SIEGFRIED *full of abhorrence, and bends down in grief over*



Miss Mabelle Z. Waite, who is known to many concert-goers throughout America as a soprano singer of unusual attainments, sings W. L. Blumenschein's "All For You," Frederick Stevenson's "Love is All in All," C. Mawson Marks' "The Little Dutch Garden," Alberta Stowell Stevens' "Linger Near Me," Marie Von Hammer's "A Rose Once Grew," W. S. Berwald's "Love's Whispers," and Carlo Minetti's "One Day," all of which have been published recently. Miss Waite is a Bostonian. She possesses a natural musical temperament, and as an indefatigable student has earned a desirable position in the ranks of the younger concert singers of America. The catalogs of Oliver Ditson Company, sent upon request, contain also many other such songs as these, the work of eminent American and foreign composers.

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GUNTHER'S *Leiche: so verbleibt sie regungslos bis an das Ende.—Langes Schweigen.*]

[HAGEN *steht, auf Speer und Schild gelehnt, in finsteres Sinnen versunken, trotzig auf der äussersten anderen Seite.*]

BRÜNNHILDE.

[*allein in der Mitte: nachdem sie lange zuerst mit tiefer Erschütterung, dann mit fast überwältigender Wehmuth das Angesicht* SIEGFRIED'S *betrachtet, wendet sie sich, mit feierlicher Erhebung, an die* MÄNNER *und* FRAUEN.]

Starke Scheite
schichtet mir dort
am Rande des Rhein's zu Hauf':
hoch und hell
lod're die Gluth,
die den edlen Leib
des hehrsten Helden verzehrt! —
Sein Ross führet daher,
das mit mir dem Recken es folge:
denn des Helden heiligste
Ehre zu theilen
verlangt mein eigener Leib.—
Vollbringt Brünnhilde's Wort!

[*Die* JÜNGEREN MÄNNER *errichten während des Folgenden vor der Halle, nahe am Rheinufer, einen mächtigen Scheiterhaufen:* FRAUEN *schmücken ihm mit Decken, auf die sie Kräuter und Blumen streuen.*]

BRÜNNHILDE.

[*von neuem in dem Anblick der Leiche versunken.*]

Wie die Sonne lauter
strahlt mir sein Licht:
der Reinste war er,
der mich verrieth!
Die Gattin trügend
—treu dem Freunde—

GUNTHER'S *body; she remains thus motionless until the end.— Long silence.*]

[HAGEN *stands, leaning on his spear and shield, plunged in deep thought, on the extreme opposite side.*]

BRÜNNHILDE.

[*alone in the middle of the stage: after gazing long at* SIEGFRIED'S *countenance, at first in convulsive grief, then with almost overwhelming sadness, she turns in solemn exaltation to the* MEN *and* WOMEN.]

Heap up great logs to a pile there on the bank of the Rhine; let the glow flare high and bright that consumes the noble body of the sublimest hero! — Lead his charger hither, that it may follow the hero with me, For my own body longs to share the hero's most sacred honor.— Fulfil Brünnhilde's wish!

[*The* YOUNGER MEN *erect a mighty funeral pyre before the hall, near the bank of the Rhine, while the following speech proceeds;* WOMEN *adorn it with tapestries, upon which they strew herbs and flowers.*]

BRÜNNHILDE.

[*again lost in contemplation of the corpse.*]

His light shines upon me pure as the sun: the purest was he that he betrayed me! Deceiving his wife — true to his friend — he sundered himself with his sword from his own beloved — alone dear to him.— Truer than he did no one swear oaths; more

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von der eig'nen Trauten
— einzig ihm theuer —
schied er sich durch sein Schwert.—
Aechter als er
schwur keiner Eide;
treuer als er
hielt keiner Verträge;
laut'rer als er
liebte kein and'rer:
und doch alle Eide,
alle Verträge,
die treueste Liebe —
trog keiner wie er! —

faithfully than he did no one keep contracts; more purely than he did no one love: and yet all oaths, all contracts, the truest love, did no man ever betray as he did! —

Wiss't ihr wie das ward? —
O ihr, der Eide
ewige Hüter!
Lenkt eu'ren Blick
auf mein blühendes Leid:
erschaut eu're ewige Schuld!
Meine Klage, hör',
du hehrster Gott!
Durch seine tapferste That,
dir so tauglich erwünscht,
weihtest du den
der sie gewirkt,
dem Fluche dem du verfielest: —
mich — musste
der Reinste verrathen,
das wissend wurde ein Weib! —

Know ye how this came to pass? —
O ye, eternal guardians of oaths! guide your glance upon my blossoming sorrow: behold your eternal guilt! Hear my complaint, thou greatest god! Through his bravest deed, so serviceable and welcome to thee, didst thou devote him who accomplished it to the dark power of destruction: — the purest was destined to betray me, that a woman should be filled with knowledge! —

Weiss ich nun was dir frommt? —
Alles! Alles!
Alles weiss ich:
alles ward mir nun frei!
Auch deine Raben
hör' ich rauschen:
mit bang ersehnter Botschaft
send' ich die beiden nun heim.
Ruhe! Ruhe, du Gott! —

Do I know now what avails thee? —
I know all! all! all! All lies open before me! Thy ravens, too, have I heard prophesying: with tremblingly longed-for tidings do I now send the pair home. Peace! peace, thou god! —

[*Sie winkt den* MÄNNEN, SIEGFRIED'S *Leiche aufzuheben, und auf das Scheitgerüste zu tragen; zugleich zieht sie von* SIEG-

[*She beckons to the* MEN *to raise up* SIEGFRIED'S *corpse and bear it to the pyre; at the same time she draws the Ring from* SIEG-

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FRIED'S *Finger den Ring, betrachtet ihn während des Folgenden, und steckt ihn endlich an ihre Hand.*]

Mein Erbe nun
nehm' ich zu eigen.—
Verfluchter Reif!
Furchtbarer Ring!
Dein Gold fass' ich,
und geb' es nun fort.
Der Wassertiefe
weise Schwestern,
des Rheines schwimmende Töchter,
euch dank' ich redlichen Rath!
Was ihr begehrt,
ich geb' es euch:
aus meiner Asche
nehmt es zu eigen!
Das Feuer, dass mich verbrennt,
rein'ge vom Fluche den Ring:
ihr in der Fluth
löset ihn auf,
und lauter bewahrt
das lichte Gold,
das euch zum Unheil geraubt.—

FRIED'S *finger, contemplates it during the following, and at last puts it on her own.*]

I now take possession of my inheritance. — Accursed hoop! Terrible Ring! I now grasp thy gold, and now give it away. Ye wise sisters of the water's deep, I thank you for honest counsel! I give you what ye desire: from my ashes take it for your own! Let the fire that consumes me cleanse the Ring from its curse: dissolve it in the flood, and keep pure the bright gold that was stolen from you for mishap.—

[*Sie wendet sich nach hinten, wo* SIEGFRIED'S *Leiche bereits auf dem Gerüste ausgestreckt liegt, und entreisst einem* MANNE *den mächtigen Feuerbrand.*]

Fliegt heim, ihr Raben!
Raun't es eurem Herren,
was hier am Rhein ihr gehört!
An Brünnhilde's Felsen
fahr't vorbei:
der dort noch lodert,
weiset Loge nach Walhall!
Den der Götter Ende
dämmert nun auf:
so — werf' ich den Brand
in Walhall's prangende Burg.

[*She turns toward the back, where* SIEGFRIED'S *corpse already lies stretched out on the funeral pile, and snatches a mighty firebrand from one of the* MEN.]

Fly home, ye ravens! tell your master what ye have heard here by the Rhine! fly past Brünnhilde's rock: direct him who flames there, direct Loge toward Valhalla! For the end of the gods now dawns: so throw I the brand into Valhalla's shining castle.

[*Sie schleudert den Brand in den Holzstoss, der sich schnell hell entzündet. Zwei* RABEN *sind vom Ufer aufgeflogen, und verschwinden nach dem Hintergrunde zu.*]

[*She hurls the brand upon the pyre, which quickly kindles to a bright flame. Two* RAVENS *have flown up from the shore, and disappear in the background.*]

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[*Zwei* JUNGE MÄNNER *führen das Ross herein;* BRÜNNHILDE *fasst es, und entzäumt es schnell.*]

Grane, mein Ross,
sei mir gegrüsst!
Weisst du, mein Freund,
wohin ich dich führe?
Im Feuer leuchtend
liegt dort dein Herr,
Siegfried, mein seliger Held.
Dem Freunde zu folgen
wieherst du freudig?
Lockt dich zu ihm
die lachende Lohe? —
Fühl' meine Brust auch
wie sie entbrennt;
helles Feuer
das Herz mir erfasst:
ihn zu umschlingen,
umschlossen von ihm,
in mächtigster Minne
vermählt ihm zu sein! —
Heiaho! Grane!
Grüss' deinen Herren!
Siegfried! Siegfried! Sieh!
Selig grüsst dich dein Weib!

[*Sie hat sich stürmisch auf das Ross geschwungen, und sprengt es mit einem Satze in den brennenden Scheithaufen. Sogleich steigt prasselnd der Brand hoch auf, so dass das Feuer den ganzen Raum vor der Halle erfüllt, und diese selbst schon zu ergreifen scheint.*]

[*Two* YOUNG MEN *lead in her steed;* BRÜNNHILDE *takes it, and quickly unbridles it.*]

Grane, my steed, hail to thee! Knowest thou, friend, whither I lead thee? Shining there in the fire lies thy master, Siegfried, my blessed hero. Neighest thou joyfully to follow thy friend? Does the laughing flame lure thee to him? — Let my breast, too, feel how it burns; bright fire, take hold of my heart: to embrace him, embraced by him to be wedded in mightiest love! — Heiaho! Grane! greet thy friend! Siegfried! Siegfried! my blessed greeting to thee!

[*She has swung herself stormily upon the steed, and rushes on it with a single leap into the burning funeral pile. Immediately the fire flames up high, so that the flames fill the whole interior of the hall, and the hall itself seems to catch fire.*]

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FRIDAY AFTERNOON, NOVEMBER 15, at 2.30 o'clock.

SATURDAY EVENING, NOVEMBER 16, at 8.00 o'clock.

PROGRAMME.

Mozart . . . . . Symphony in C major, "Jupiter"

Concerto for Pianoforte . . . . . .

Mendelssohn . . . . . Symphony No. 3, "Scotch"

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Assisting Artists: Mr. EMIL MAHR, Violin, and Mr. HERMANN HEBERLEIN, 'Cello.

PROGRAM.

JOHANNES BRAHMS. Sonata in E minor (piano and 'cello). Mrs. ELENA HORNE-DONALDSON.

ALICE BAKER. { *a.* Reverie / *b.* Humoresque } . . . . . Miss ALICE BAKER.

CAMILLE SAINT-SAENS. Concerto in G minor (first and second movements). (Mrs. TAPPER at the second piano.) Mr. CHARLES PEARSON ANTHONY.

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PROGRAMME.

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"The Battle Hymn of the Republic" Julia Ward Howe
"The Old Man" . . . Eugene Field
"The Two Glasses" . . Ella Wheeler Wilcox
"Tit-Bits" . Mark Twain (S. L. Clemens)
"The House of Death" Louise Chandler Moulton
"The Elf-Child" . James Whitcomb Riley
"The Bells" } . . . Edgar Allen Poe
"Tell-tale Heart" }

PART II.

"Judith." A Tragedy. Act II., Scene 2, "Tent of Holofernes" . William Quincy Langdon
"The Theologian's Tale." (From "Tales of a Wayside Inn") . H. W. Longfellow
"The Vagabonds" . . J. T. Trowbridge
"Evening" . . . . . O. W. Holmes
"The Three Horsemen" . . Lilian Whiting
"Aspiring Miss De Laine" . . . Bret Harte
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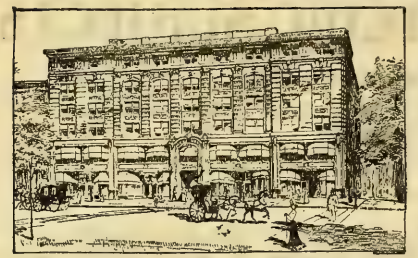
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Mr. ALWIN SCHROEDER, Violoncello,

In aid of the ELIZABETH PEABODY HOUSE

PROGRAMME

SONATA in B-flat, Op. 106. Published in September, 1819. *Beethoven*
a. Allegro. *b.* Scherzo.

SONATA for Piano and Violin, No. 2, in A . . . . *Bach*
a. Andante. *c.* Andante un poco.
b. Allegro assai. *d.* Presto.

VIOLONCELLO SOLOS
a. "Kol nidrei," an Hebrew Chant . . . *Max Bruch*
b. "Vito," a Spanish Dance . . . . . *D. Popper*

PIANO SOLOS
a. Gavotte, A minor, Op. 40 . . *Th. H. H. Verhey*
First time in Boston.
b. Scherzo, G major, from Suite, Op. 31 . *Wold. Bargiel*
c. Scherzo, G-flat, from Sonata, Op. 135 . *J. Rheinberger*

GRAND TRIO, No. 3, in A minor, Op. 155 . . *J. Raff*
a. Quasi à capriccio — Allegro agitato. *c.* Adagietto.
b. Scherzo — Allegro assai. *d.* Larghetto — Allegro.

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The Program of the course is as follows:

November 1 . . . . . MR. HENRY LAWRENCE SOUTHWICK
"Richelieu." Bulwer-Lytton

November 8 . . . . . MISS IDA BENFEY
"In a Balcony," "Saul." Robert Browning

November 22 . . . . . MR. GEORGE RIDDLE
"A Blot in the 'Scutcheon." Robert Browning

November 29 . . . . . MR. LELAND POWERS
"Cyrano de Bergerac." Rostand

December 6 . . . . . MR. SAMUEL A. KING, M.A.
"The Hunchback." Sheridan Knowles

December 13 . . . . . MRS. JESSIE ELDRIDGE SOUTHWICK
"Faust." Goethe

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Thursday Evening, November 7, . . . **"LOHENGRIN"**

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Wednesday Evening, November 20, at 8

Saturday Afternoon, November 23, at 3

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WEDNESDAY EVENING, NOVEMBER 6, AT 8

SONG RECITAL

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BASSO

ISIDORE LUCKSTONE, Pianist

PROGRAMME.

I.

a.	AH MIO COR (Alcina)	Handel
b.	HAT MAN NICHT MIT SEINEN KINDERN	Bach
c.	QUI SDEGNO NON S' ACCENDE (Il Flauto Magico	Mozart
d.	LE PAS D'ARMES DU ROI JEAN	Saint-Saëns
e.	STANDCHEN	Brahms
f.	DER KNABE MIT DEM WUNDERHORN (Fanfare)	Schumann

II.

IN MEMORIAM. A Song Cycle . . . . . Liza Lehmann
(The words selected from the poem by Lord Tennyson.)

III.

a.	A SONG OF FLIGHT	Edward Elgar
b.	YOUNG HERCHARD (From English Country Songs.)	Lucy E. Broadwood and J. A. Fuller-Maitland
c.	ETHIOPIA SALUTING THE COLOURS	Charles Wood
d.	O CAPTAIN! MY CAPTAIN (Written on the Assassination of President Lincoln.)	Charles Wood
e.	LITTLE MARY CASSIDY (from Songs of Four Nations)	Arthur Somervell
f.	THE MIST	Dorothea Hollins
g.	A MEMORY	Maude V. White
h.	THE BORDER BALLAD	Frederick H. Cowen

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In Grünen
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Schumann. Intermezzo
Die Hochlandswittwe
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Der Nussbaum

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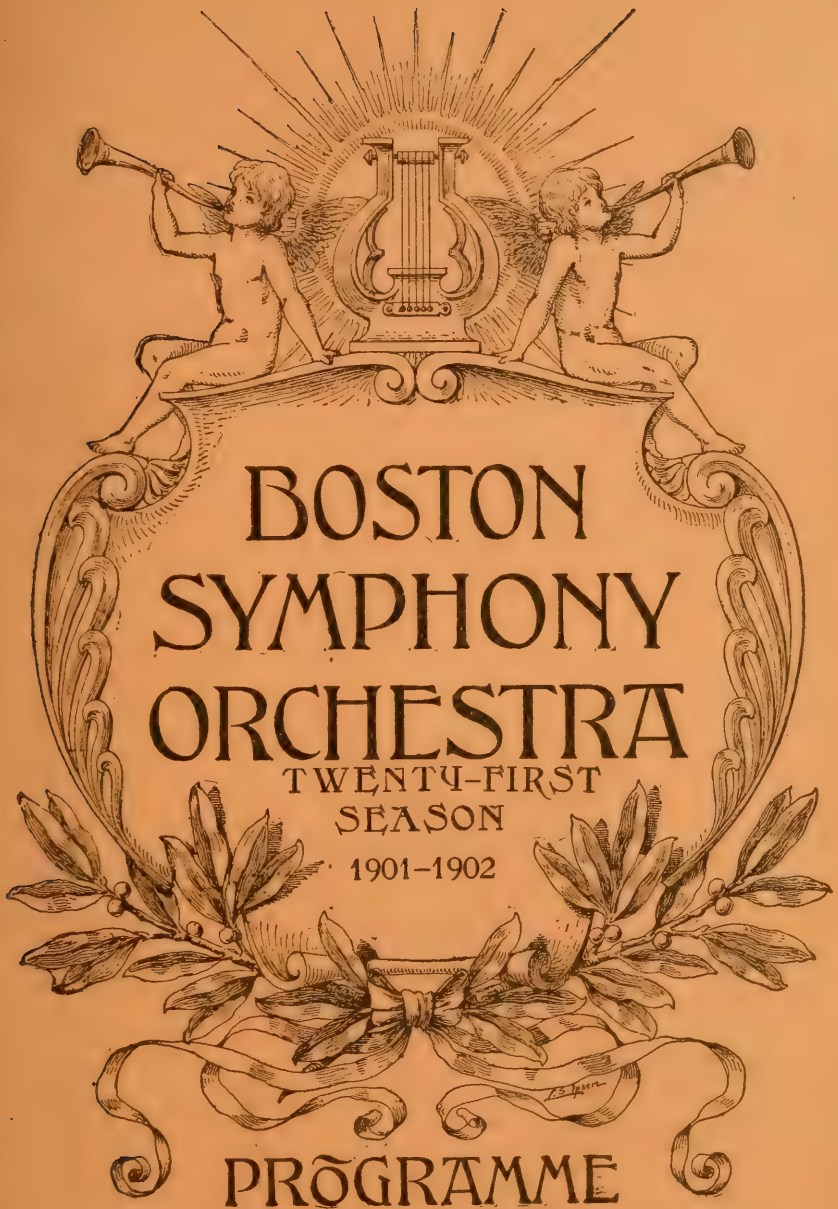
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Wolfgang Amadeus Mozart . Symphony in C major with Fugue-Finale ("Jupiter")

I. Allegro vivace.
II. Andante cantabile.
III. Menuetto: Allegretto. Trio.
IV. Finale: Allegro molto.

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I. Andante non troppo e molto maestoso. Allegro con spirito.
II. Andantino semplice. Allegro vivace assai.
III. Allegro con fuoco.

Intermission.

Felix Mendelssohn-Bartholdy . Symphony No. 3, in A minor, "Scotch," Op. 56

I. Andante con moto. Allegro un poco agitato.
II. Vivace non troppo.
III. Adagio.
IV. Allegro vivacissimo. Allegro maestoso assai.

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WOLFGANG AMADEUS MOZART.

(Born at Salzburg, Jan. 27, 1756; died at Vienna, Dec. 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale, August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest, with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,— twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died Nov. 15, 1787, and thus resigned his position with salary of 2,000 florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to 800 florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant, with whom he became

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acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him 800 florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most

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tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without true royal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on Dec. 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

As Mr. John F. Runciman well says, though perhaps with characteristic extravagance: "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister: he hardly dared to claim social equality with the citizens who tanned hides or slaughtered pigs. . . . Still he was a burgher, even as the killers of pigs and the tanners of hides. He was thoroughly respectable, and probably paid his taxes as they came due. If only by necessity of his office he went to church with regularity, and on the whole we may suppose that he got enough of respect to make

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life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor, and presumably never paid his taxes; we may doubt whether he often went to church; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and as he grew older he lived more and more within himself, and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri."

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign honorable, lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him. The erroneous statement is made that the Emperor fixed his salary in 1788 at 6,000 florins. The varied ariettas for piano are praised especially, but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended

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notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter."

When was the "Jupiter" first played?

Mozart gave a concert at Leipsic in May, 1789. The program was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down to us might easily lead us to believe that one of them was the one in G minor. He also gave a concert of his own works at Frankfort, Oct. 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

These early programs, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Sym phonie von Wranitzky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

It is possible that the "Jupiter" was performed at the concert given by Mozart at Leipsic. The two symphonies played were "unpublished." The two symphonies that preceded the great three were composed in 1783 and 1786. The latter one, in D, was performed in Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, if they were as niggardly as Joseph II. himself. The two symphonies played were probably of the three composed in 1788. Even this conclusion is a guess.

Nor do we know who gave the title "Jupiter" to this symphony. Some say it was applied by J. B. Cramer, to express his admiration for the loftiness of ideas and nobility of treatment. Some claim that the triplets in the first measure suggest the thunder-bolts of Jove. Some think that the "calm, godlike beauty" of the music compelled the title. Others are satisfied with the belief that the title was applied to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them "Jupiter" expresses the power and brilliance of the work.

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from Schumann's "There are things in the world about which nothing can be said, as Mozart's C major symphony with the fugue, much of Shakespeare, and pages of Beethoven," to von Bülow's "I call Brahms's first symphony the tenth, not because it should be placed after the ninth: I should put it between the second and the 'Eroica,' just as I think the first not the symphony of Beethoven but the one composed by Mozart and known by the name 'Jupiter.'" But there were decriers early in the nineteenth century. Thus Hans Georg Nägeli (1773–1836) attacked this symphony bitterly on account of its well-defined and long-lined melody, "which Mozart mingled and confounded with a free instrumental play of ideas, and his very wealth of fancy and emotional gifts led to a sort of fermentation in the whole province of art, and caused it to retrograde rather than to advance." He found fault with certain harmonic progressions which he characterized as trivial. He allowed the composer originality and a certain power of combination, but he found him without style, often shallow and confused. He ascribed these qualities to the personal qualities of the man himself: "He was too hasty, when not too frivolous, and he wrote as he. himself was." Nägeli was not the last to judge a work according to the alleged morality or immorality of the maker.

The Prague symphony in D major (1786) is without a minuet. So is the symphony in G major (1783). There were some who thought in those days that a symphony worthy the name should be without that movement Thus the learned Hofrath Johann Gottlieb Carl Spazier wrote a strong protest, which appeared in the number of the *Musikalisches Wochenblatt* after that which contained the news of Mozart's death. Spazier objected to the minuet as a destroyer of unity and coherence. In a dignified work

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there should be no discordant mirth. Why not a polonaise or a gavotte, if a minuet is allowed? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing, it reminds one of the dance-hall and the misuse of music; and "when it is caricatured, as is often the case with minuets by Haydn and Pleyel, it excites laughter." The minuet retards the flow of the symphony, and it should surely never be found in a passionate work or in one that induces solemn meditation. Thus the Hofrath Spazier of Berlin. But the even more learned Johann Mattheson had said half a century before him that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. Nor should it be forgotten that the minuet was an aristocratic dance, the dance of noble dames with powder and patches and of men renowned for grace and gallantry. It was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels. Haydn, some say, first introduced the minuet into the symphony, but this movement is found also in the larger symphonies of Gossec, and Gossec wrote and published symphonies before Haydn had written his first.

And now a word about the Finale. The opening theme of four measures is an old church tone that has been used by many, — Bach, and no doubt many before him, Purcell, Michael Haydn, Handel, Beethoven, Croft, Schubert, Goss, Mendelssohn, Arthur Sullivan, etc. It was a favorite theme of Mozart. It appears in the Credo of the Missa Brevis in F (1774), in the Sanctus of the Mass in C (1776), in the development of the first movement of the symphony in B-flat (1779), in the development of the first movement of the sonata in E-flat for piano and violin (1785).

Mr. Josef Slivinski, the pianist, who makes his first appearance at these concerts, was born at Warsaw, Dec. 15, 1867. He studied with Strobl at the Warsaw Conservatory, with Leschetitzki in Vienna, and with Anton Rubinstein at St. Petersburg. He first played in public in 1890. He played in Berlin for the first time Nov. 26, 1891; in London, May 17, 1892; in Paris (Lamoureux), Feb. 28, 1891. He first visited this country in 1893; his first recital in Boston was at Music Hall, Jan. 9, 1894; and he gave other recitals here that season. He came here again with

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the Winderstein orchestra of Leipsic and played at Tremont Temple, March 11, 12, 1901, Tschaikowsky's concerto in B-flat minor, Saint-Saëns's concerto in G minor, and Chopin's concerto in E minor in three successive concerts.

Concerto for Pianoforte, No. 1, in B-flat minor, Opus 23.

Peter Tschaikowsky.

(Born at Votinsk in the government of Viatka, Russia, May 7, 1840;* died at St. Petersburg, Nov. 5–6, 1893.)

This concerto belongs to the period of the symphony in C minor, No. 2, the orchestral fantasie on Shakespeare's "The Tempest," and the string quartet in F major, No. 2. Tschaikowsky was then a teacher of theory at the Moscow Conservatory, which he entered in 1866 at a salary of $30 a month. M. N. Kashkin in his "Reminiscences of Tschaikowsky" (Moscow, 1897) gives the following account of the concerto. (The translation is by Rosa Newmarch.)

"Tschaikowsky, who had long had it in his mind to compose a piano concerto for Nicholas Rubinstein, set about this work in the winter of 1874. The task proved a difficult one, because the invention of passages for the piano combined with orchestra did not come easily to him; but he did not shrink from difficulties, and in February, 1875, the composition was quite ready. Tschaikowsky took the finished score to Nicholas Rubinstein, and on the title-page was inscribed the dedication to him. Tschaikowsky himself was very well satisfied with his composition, upon which he had worked hard and with zeal. The composer looked forward to the fullest approval, more especially as his friend and adviser always evinced

*Hugo Riemann gives Dec. 25, 1840, as the birthday of Tschaikowsky. Pougin gives April 25, 1840. Grove follows Pougin. But Kashkin, Tschaikowsky's intimate friend, and Iwan Knorr, the latest biographer, both name May 7, 1840, as the correct date.

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the warmest interest in his compositions and his talent generally. This time it turned out very differently. Nicholas Rubinstein, it appeared, was disagreeably surprised that Tschaikowsky — not being a pianist — had not asked his advice about the piano part, and therefore he showed prejudice and hostility as regards this work. At the trial of the concerto N. A. Hubert and myself were the only auditors. Nicholas Rubinstein, who read admirably at sight, started the concerto, and began finding fault with everything, but especially with the piano technic. He played even with a certain intentional clumsiness, finding it all unsuitably written, too difficult, and finally declaring it altogether unplayable from this point of view and in need of great alteration. N. A. Hubert did not pronounce a definite judgment, but seemed to agree with Rubinstein; while Tschaikowsky was burning with anger against them both. Generally speaking, he had so great a respect for Nicholas Rubinstein as a pianist and musician that no doubt he would have agreed with him as to all the alterations if his criticisms had been made in a more conciliatory spirit; but so harsh a judgment merely irritated him, and he resolved to publish the concerto without altering a single note; only the orignal dedication was struck out and replaced by one to Hans von Bülow, whose acquaintance Tschaikowsky had made during the previous year. Von Bülow was delighted with the concerto, as I saw from a letter of his to Tschaikowsky, which was shown to me; and, as he was just starting on a long concert tour in America, he

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included in his repertory the work which had been dedicated to him. Thus it happened that Tschaikowsky's B-flat minor concerto was heard for the first time in Boston, U.S.A. Von Bülow sent Tschaikowsky a telegram announcing the brilliant success of his work. Of course, this news gratified the composer; but just then he happened to be very short of money, and it was not without some compunction that he spent it all in answering the message. In Moscow the concerto was played for the first time by S. J. Taneieff with great success; and afterwards Nicholas Rubinstein actually learned it, and his playing of it was such as one could hardly hear from any other artist. He had a particular success with it at the Russian concerts at the Paris Exhibition of 1878." It should be added, in justice to Nicholas Rubinstein, that Tschaikowsky thoroughly revised the concerto; and the piano part of the new edition published in 1889 was largely rewritten.

Von Bülow was an admirer of Tschaikowsky before as well as after he played the concerto in Boston. In a letter dated Milan, May 21, 22, 1874, he spoke warmly of a string quartet, two symphonies, some piano pieces, and above all of an "uncommonly interesting" overture, "Romeo and Juliet," which was "conspicuous for originality and wealth of melody." He hoped that Tschaikowsky's versatility would prevent him from sharing the date of Glinka,—neglect in foreign lands. Four years later von Bülow wrote from London to the *Signale*, and after some words about the reception by the London audience of a set of variations for piano by Tschaikowsky (Op. 19, No. 6) he hailed the composer as a "true tone-poet, *sit venia verbo*." He spoke of the composer's wretched health, and then said: "His new string quartet in E-flat minor, his second symphony, his fantaisie, 'Francesca da Rimini,' have enchanted my somewhat used-up ears by their freshness, power, depth, originality." Nor was von Bülow ever weary of playing this same concerto. He as well as Liszt was deeply interested in the younger Russians, and, as conductor of the Meiningen orchestra, this "Achilles of propagandists" gave Russian con-

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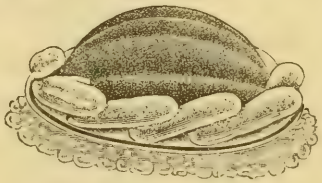
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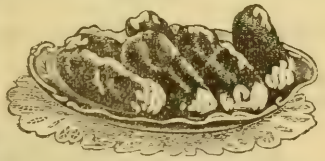
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certs in Germany with the hope of breaking down a contumacy that still flourishes in certain parts of Germany (see Liszt's letter to the Countess Mercy-Argenteau, Jan. 20, 1885).

Nor was ingratitude a characteristic of Tschaikowsky, who was in turn one of the most lovable of men. In an account of his visit to Hamburg in 1888 he speaks of von Bülow: "He had in time past done me invaluable service, and I considered myself forever in his debt."

The first performance of the Concerto in B-flat minor was at Music Hall, Boston, Oct. 25, 1875. The concert was the fifth of von Bülow's series. Mr. B. J. Lang was the conductor. The program was as follows:—

PART I.

Overture, "Jessonda" . . . . . *Spohr*
ORCHESTRA

Grand Concerto (Opus 23) in B-flat (*sic*) . . . . . *Tschaikowski*
(Piano and Orchestra)
HANS VON BÜLOW

PART II.

Sonata quasi Fantasia (Moonlight Sonata) . . . . . *Beethoven*
HANS VON BÜLOW

Overture, "Prometheus" . . . . . *Beethoven*
ORCHESTRA

Grand Fantaisie (Opus 15) in C major . . . . . *Schubert*
(Arranged for piano and orchestra by LISZT)
HANS VON BÜLOW

Wedding March . . . . . *Mendelssohn*
ORCHESTRA

The program contained this astonishing announcement:—

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The concerto was played again at the matinée October 30. The orchestra during the engagement was small; there were only four first violins. The concerto was well received, and one critic discovered that the first movement was not in "the classical concerto spirit."

The concerto has been played at these concerts by Mr. Lang (1885), Mme. Hopekirk (1891), Mr. Sieveking (1896), Mr. Joseffy (1898).

SYMPHONY NO. 3, IN A MINOR, "SCOTCH," OPUS 56.

FELIX MENDELSSOHN–BARTHOLDY.

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

An episode in the life of Mary Stuart is told in a few words by Jeremy Collier, A.M., in "The Great Historical, Geographical, Genealogical, and Poetical Dictionary; being a Curious Miscellany of Sacred and Prophane History."

"In 1565 David Riccio, a Piemontois, who being advanc'd from a Musician to a Secretary and much in the Queen's Favour, manag'd his Interest indiscreetly and grew hated by the King, and the Nobility. The King declining, as he imagin'd in the Queen's Esteem, and provoked with the Haughtiness of Riccio, got him murther'd in the Presence."

As a matter of fact, the murder was in 1566, nor was the decline of the king in the esteem of Mary Stuart a matter of imagination.

The story of Ricci, Riccio, or Rizzio, the lute player of Turin, has moved musicians as well as poets to composition. There are operas by Canepa, Capecelatro, Schliebner, which bear his name; there are other operas in which he is introduced; there are songs, as Raff's "David Riccio's letztes Lied," which had its season of popularity in concert halls. And this tragic story of a lute player and an infatuated or reckless queen made a deep impression on Mendelssohn.

Mendelssohn visited Scotland in 1829. He wrote from Endinburgh,

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July 30: "We went, in the deep twilight, to the palace of Holyrood, where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. This the murderers ascended, and finding Rizzio in a little room, drew him out; and three chambers away is a small corner where they killed him. The roof is wanting to the chapel, grass and ivy grow abundantly in it; and before the altar, now in ruins, Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found to-day in that old chapel the beginning of my Scotch symphony."

A great Englishman had visited the scene before Mendelssohn, and had been moved to poetic thought. Mr. James Boswell records in "The Journal of a Tour to the Hebrides with Samuel Johnson, LL.D.": "We surveyed that part of the palace appropriated to the Duke of Hamilton as Keeper, in which our beautiful Queen Mary lived, and in which David Rizzio was murdered and also the State Rooms. Dr. Johnson was a great reciter of all sorts of things, serious or comical. I overheard him repeating here, in a kind of muttering tone, a line of the old ballad, 'Johnny Armstrong's Last Good-night':

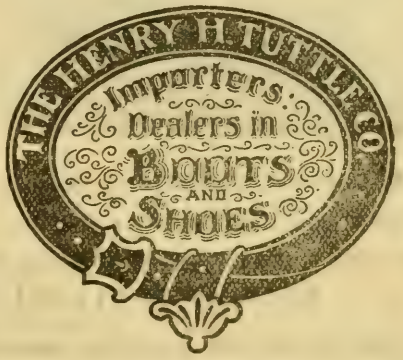
"'And ran him through the fair body!'"

It is said that Mendelssohn wrote ten measures of the *Andante* of the "Scotch" symphony that day at Edinburgh, but it was long before the symphony was completed. Nor was this the only work inspired by Scottish scenery and legend. The overture, "Fingal's Cave," the piano fantasia in F-sharp minor, which was originally entitled "Sonate Écossaise," the two-part song, "O wert thou in the cauld, cauld blast," and probably the piano fantasia in A minor were the result of this journey.

Later that year he wrote, "The Scotch symphony and all the 'Hebrides' matter is building itself up step by step." But in the spring of 1830 he was

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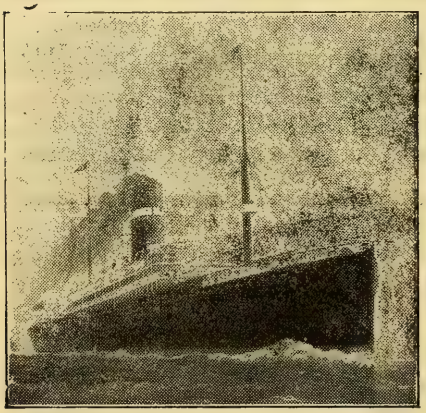
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hard at work on the "Reformation" symphony. The first mention of the "Scotch" was in a letter from Linz, in which he says that he is "going to" compose the A minor symphony. In 1830 at Rome he tried to gird up his loins for the task. He wrote his sister, November 16: "I have finished the overture ('Fingal's Cave'), and, please God, will take hold of the symphony." A few days later: "I contemplate writing . . . and the A minor symphony." He wrote December 20: "After that I shall take hold again of my instrumental music, write . . . and perhaps another and second symphony; for there are two rattling around in my head." Here enters the thought of the symphony in A major, the "Italian." In 1831 Mendelssohn was busied chiefly with the "First Walpurgis Night," one of his finest and most characteristic works, which has been unaccountably neglected of late. Still in the spring he expressed the wish to finish the "Italian" symphony: "It will be the maturest thing that I have ever done. . . . Only the 'Scotch' symphony seems to be beyond my grasp. I have had some good ideas lately for it, and will take hold of it directly and bring it to a close."

The "Italian" symphony was finished, and it was performed in London in 1833. But the "Scotch"? Mendelssohn might have written on the manuscript the lines that Coleridge added to "The Three Graves,"—*Carmen reliquum in futurum tempus relegatum.* To-morrow! and to-morrow! and to-morrow!" But the to-morrow of Mendelssohn came.

Marriage, the busy life at Leipsic, "St. Paul," a visit to England, over-



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tures and Psalms, the "Hymn of Praise," work at Berlin, — at last the "Scotch" symphony was finished early in 1842 at Berlin. It was performed for the first time in manuscript at a Gewandhaus concert, March 3, 1842, under the direction of the composer. The audience, according to report, had no time to breathe during the performance; for the movements of the symphony were not separated by the usual waits, and the work, according to Mendelssohn's wish, was played without stops. The hearers had no opportunity of ruminating over each movement, and they were exhausted before the end. A German historian who worshipped Mendelssohn, and wished at the same time to be true to his Leipsic, adds: "The audience was most respectful toward the composer, but it was not so enthusiastic as it expected and wished." At the repetition, when the symphony was conducted by Bach, the applause was livelier and more general. The first performance in London was at a Philharmonic Concert, June 13, 1842. Mendelssohn conducted the whole concert; Thalberg played fantasias from themes on operas; and Mr. George Hogarth tells us that "the room was crowded to overflowing with the élite of our artistic society." The first performance in Paris was at a Conservatory concert, Jan. 14, 1844. Habeneck led. The program was a curious mixture: —

New Symphony . . . . . *Mendelssohn*
Sanctus and Benedictus from Mass in B-flat (Chorus) . . . . . *Haydn*
Concertino for Trombone . . . . . *David*
(Played by FREDERICK BELCHE, first trombone of the King of Prussia.)
March and Chorus from "Ruins of Athens" . . . . . *Beethoven*
Symphony . . . . . *Haydn*

Stephen Heller reviewed the work in the *Revue et Gazette Musicale*. His article was most appreciative and sympathetic. He began: "It is difficult if not impossible to give an exact and faithful idea of a work of this breadth by dissecting the movements. There is nothing so dry and dismal as to quote this or that chord, this or that measure or modulation. As for melodic thoughts, how can they be defined or explained?" He then reviewed the work at length without pedagogic precision and without undue exuberance of rhetoric. We learn from him that the audience was



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"slightly bewildered" by the originality of the symphony, that some of the hearers regarded the composer as a revolutionary. The portions that pleased immediately were the first movement, the beginning of the *Adagio*, the *Finale*. Heller spoke of the "mysterious murmur of the orchestration, that was also characteristic of the overture, 'Fingal's Cave.'"

The first performance in the United States was at New York by the Philharmonic Society, Nov. 22, 1845. George Loder was the conductor. There were overtures by Méhul and Cherubini, there were arias by Rossini and Mercadante, a harp solo; and Hermann Wollenhaupt played a fantasia by Heller on themes from Halévy's "Charles VI."

The first performance in Boston was by "The Academy of Music" at the Melodeon, Nov. 14, 1846. G. J. Webb was the conductor, and William Keyzer the concert-master. The program was as follows: —

Overture Guerrière (first time in Boston) . . . . . *P. Lindpaintner*
(With cornopean obbligato.)

Aria, "Salut à la France" . . . . . *Donizetti*
Mlle. Juliette de la Reintrie.

Overture to the Tragedy "Nero" (first time in Boston) . . . . . *Reissiger*
Solo French horn by Herr Schmidt from Münster, Germany, his first appearance.

Cavatina, "Mi parche un lungo secolo" . . . . . *Coppola*
Mlle. de la Reintrie.

Overture, "Fille du Régiment" . . . . . *Donizetti*

PART II.

Grand Symphony No. 3 (in A minor) . . . . . *Mendelssohn*
Reputed the chef-d'œuvre of the greatest living composer.

The advertisement stated: "The orchestra on this occasion will number forty-four performers, and is as efficient a band as can be organized in this city."

The concert began at seven o'clock. Sivori, the violinist, was present, and "volunteered to perform a solo between the two parts." There was great applause, and Sivori played "Tremolo."

One of the leading newspapers reviewed the concert. Two lines were given to the new symphony, and forty to the young singer who appeared for the first time.

The ten measures that connect the first movement with the scherzo were

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added, Professor Macfarren said, by Mendelssohn after a rehearsal in London.

This symphony is numbered the third, but it is the fifth in order of composition. The first is in C minor (1824), although twelve symphonies for strings were written earlier. The second is the "Reformation" (1830–32), which was published after the composer's death, as was the third, the "Italian" (1833). The fourth is the "Lobgesang" (1840), and the fifth is the "Scotch" (1842).

We have seen that Mendelssohn referred in his letters to the "Scotch" symphony. He did not thus characterize the work on the title-page. Did he object to the application of a restrictive or suggestive title to a symphony? In 1830 he was anxious concerning a title for his second, whether it should be called Reformation, the Confession, a symphony for a Church Festival, etc.

Did the composer of "Fingal's Cave," the "Italian" symphony, the "Scotch" symphony, the "Midsummer Night's Dream," dread the reproach of program music? Mr. Stratton, in his excellent Life of Mendelssohn (1901), does not tarry over the question: "When Schubring told him that a certain passage in the 'Meeresstille' overture suggested the tones of love entranced at approaching nearer the goal of its desires, Mendelssohn replied that his idea was quite different; he pictured some good-natured old man sitting in the stern of the vessel, and blowing vigorously into the sails, so as to contribute his part to the prosperous voyage. Of course that was said as a joke"— it must be remembered that Mr. Stratton's book is addressed to an English public —"and to stop inquiry; for Mendelssohn hated 'to explain' his music."

Mendelssohn wrote how much he was impressed by the scene at Holyrood: "I believe I found to-day in that old chapel the beginning of my 'Scotch' symphony." The idea of writing a symphony thus inspired haunted him for fourteen years, but no melody heard on that occasion, moved him to composition. At Edinburgh — but let George Hogarth, who was then his companion, tell the story: "At Edinburgh he was present at the annual 'Competition of Pipers,' where the most renowned performers on the great Highland Bagpipe — feudal retainers of the chiefs of clans, pipers of Scottish regiments, etc.— contend for prizes in the presence of a great as-

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semblage of the rank and fashion of the northern capital. He was greatly interested by the war-tunes of the different clans, and the other specimens of the music of the country which he heard on that occasion and during his tour through various parts of Scotland; and in this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music — solemn, pathetic, gay, and warlike — is familiar to every amateur."

Chorley, an intimate friend of Mendelssohn, scouted the idea that Rizzio, a lute player, had from Mary Stuart's court "issued modes and habits that altered the cast of the Northern melodies," for he found no trace of the harp spirit in the tunes of Scotland; but he admitted that the Scotch had trained the bagpipe to a perfection of superiority: "And I conceive that one of those grand, stalwart practitioners whom we see in that magnificent costume which English folks have not disdained to wear (though it is a relic belonging to a peculiar district) would blow down, by the force and persistence of his drone, any rival from Calabria, or the Basque Provinces, or the centre of France, or the Sister Isle." To this bagpipe he referred some of the lawless progressions of Scottish melodies, and he named as "among the most complete examples of national forms turned to musical order" the Scherzo of Mendelssohn's third symphony in A minor, called, from this very Scherzo, "the Scottish."

And so we come back to Dr. Johnson on his celebrated tour. He admitted that he knew a bagpipe from a guitar, and he listened to the former instrument. "Dr. Johnson appeared fond of it, and used often to stand for some time with his ear close to the great drone." And he said that if he had learned music he should have been afraid he would have done nothing else but play. "It was a method of employing the mind without the labor of thinking at all, and with some applause from a man's self."

There was no thought of slavish imitation or direct attempt at musical portraiture in Mendelssohn's mind. That ultra-fastidious man would have shuddered at the apparition of a bagpipe in the orchestra and the glad answering cry from the audience, "Why, that's Scotland," just as he would

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wonder to-day at Hans Huber with his symphony in E minor entitled "Böcklein," in which each movement is supposed to express in music the sentiment of some painting by that remarkable and fantastical artist. No doubt he remembered the haunted room, the chapel, the sky, the spirit of the pipers,— all that he saw and heard in that romantic country; and his recollections colored the music of the "Scotch" symphony. There is a decided mood throughout the work, there is the melancholy found in border ballads, as in the eerie verse: —

"But I have dreamed a dreary dream,
Beyond the Isle of Skye;
I saw a dead man win a fight,
And I think that man was I";

there is the thought of "old, unhappy, far-off things, and battles long ago"; but it was undoubtedly far from Mendelssohn's mind to tell the tragedy of Rizzio, although that tale determined largely his mood and colored his expression. That Mendelssohn in this symphony, as in the "Fingal's Cave" overture, is a musical landscapist, there is no doubt; but he makes the impression, he does not elaborate detail.

And see how this "Scotch" symphony was misunderstood by no less a man than the sensitive Schumann, who heard that it was the "Italian," listened to the music, and then spoke of the beautiful Italian pictures, "so beautiful as to compensate a hearer who had never been in Italy."

Ambros, one of the most cool-headed of writers about music, finds this "Scotch" symphony "a beautiful enigma requiring a solution." He surely knew of Mendelssohn's visit to Scotland and the early purpose to write the symphony. Yet he wrote: "What is meant by the roaring chromatic storm at the end of the first *Allegro*, the gently sorrowful and solemn march-movements in the *Adagio*, the violent conflict in the Finale? These rinforzatos in the bass sound almost like the roaring of a lion, with which we might fancy a young Paladin engaged in knightly combat. What is meant by the Coda with its folksong-like melody and enthusiastic festive jubilation? And then the airy, elfish gambols of the Scherzo, — we cannot help it, we invent a whole fairy tale of our own to fit it, a tale of the genuine old German stamp, something like the Sleeping Beauty in the Woods, or Cinderella, or Schneewittchen" ("The Boundaries of Music and Poetry," translated by J. H. Cornell). And how far we are from Scotland and Rizzio and bagpipes!

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SATURDAY EVENING, NOVEMBER 23, at 8.00 o'clock.

PROGRAMME.

Goldmark . . . . . Overture, "In the Spring"

Godard . . . . . Concerto Romantique for Violin

Schubert . . . . . Fantasie in F minor
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Mr. J. Marshall Wilson

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"Der Tolle"	*Strodmann*
"Des Sängers Fluch" }	*Uhland*
"Die Nonne" }	
"Der Taucher"	*Schiller*
"Der Tod" }	*Lessing*
"Die Brille" }	
"Faust," Erster Teil, Erste Szene }	*Goethe*
Faust, Ertgeist }	
"Der Erlkönig"	*Heinrich Heine*
"Die Zwei Grenadiere"	*Schultz*
"Das Negerschiff"	*Freiligrath*
"Der Mohrenfürst"	*Trojan*
"In Remy"	*Linderer*
"Wie finden Sie das"	*Stelter*
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PROGRAM

LISZT	Ballade, B minor	LISZT	La Campanella
SCHUBERT	Fantasie, C major	BEETHOVEN	Fantasie, G minor
CHOPIN, Nocturne, F-sharp major. Ballade, G minor		RUBINSTEIN	Barcarolle, A minor
WEBER-TAUSIG	Invitation to the Dance	LISZT	Tarantella. Illustration de l'Opera L'Africaine"

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"A Blot in the 'Scutcheon." Robert Browning

December 6 . . . . . MR. SAMUEL A. KING, M.A.
"The Hunchback." Sheridan Knowles

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Saturday Afternoon, November 23, at 3

Mme. Fannie Bloomfield Zeisler

Program of First Recital

Wednesday Evening, November 20, at 8 o'clock

Caprice on Airs from the Ballet of the Opera "Alceste" — *Gluck*
Sonate, Opus 111 — *Beethoven*
Maestoso — Allegro con brio ed Appassionata
Arietta (con Variazioni)
Theme Varie et Fugato (dedicated to Mrs. Zeisler) — *Schuett*
A la Bien Aimee (Valse) Opus 59, No. 2 — *Schuett*
Nocturne, Opus 37, No. 2 — *Chopin*
Etude, Opus 25, No. 9 — *Chopin*
Polonaise, Opus 53 — *Chopin*
En Forme d'Étude (dedicated to Mrs. Zeisler) — *Leschetizky*
Gondoliera, Opus 41 — *Moszkowski*
Impatience (No. 1 from Spring, Opus 57) — *Moszkowski*
Etude, C major ("On False Notes") — *Rubinstein*
Valse ("Man lebt nur einmal") — *Strauss*

Program of Second Recital

Saturday Afternoon, November 23, at 3 o'clock

Papillons, Opus 2 — *Schumann*
Variations Serieuses, Op. 54 — *Mendelssohn*
Wedding March and Dance of the Elves, — *Mendelssohn*
Rhapsodie, Opus 79, No. 2 — *Brahms*
Ballade, Opus 23 — *Chopin*
Berceuse, Opus 57 — *Chopin*
Scherzo, Opus 20 — *Chopin*
Hexentanz, Opus 17 — *MacDowell*
Etude (Prelude), Opus 52, No. 3 — *Saint-Saens*
On the Mountains — *Grieg*
Norwegischer Brautzug im Vorueberziehen — *Grieg*
Caprice Espagnol, Opus 37 — *Moszkowski*

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PROGRAMME.

1. *a.* BACH "Willst du dein Herz mir schenken"
   b. CALDARA . . . "Selve amiche"
   c. BEETHOVEN . . . "Ob ein Gott sei!"
   d. SCHUBERT . . . . "Ganymede"
   e. GLUCK . . . "O del mio dolce ardor"
   f. HANDEL . . . "Come and trip it"
   (Arranged by MARY CARMICHAEL)

   MISS WOLTMANN

2. ALVARS . . . . Fantasie, Op. 89

   MR. SCHUECKER

3. BRAHMS
   a. "Unbewegte laue Luft" . Op. 57, No. 8
   b. "Kläge" . . . . Op. 69, No. 2
   c. "Des Liebsten Schwur" . Op. 69, No. 4
   d. "Der Tod, das ist die kühle Nacht" . . . . Op. 96, No. 1
   e. "Auf dem Schiffe" . . Op. 97, No. 2
   f. "Immer leiser wird mein Schlummer" . . Op. 105, No. 2
   g. "Standchen" . . . Op. 106, No. 1

   MISS WOLTMANN

4. *a.* E. SCHUECKER . . . Mazurka
   b. E. SCHUECKER . . . Wiegenlied
   c. GOUNOD . . . . . Spring Song

   MR. SCHUECKER

5. *a.* ROTOLI . . 'After a sorrow's night"
   b. ROTOLI . . . "She had gone away"
   c. HENSCHEL . . . . "No more"
   d. E. GERMAN . . "In summer-time"

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Rondo. Allegretto moderato.

Rondo, A minor — *Mozart*

Papillons, Op. 2 — *Schumann*

PART II.

Nocturne, Op. 27, No. 2
Valse, Op. 34, No. 1
Berceuse, Op. 57
Polonaise, Op. 53
— *Chopin*

Sonetto 123 del Petrasso — *Liszt*

Ständchen — *Schubert–Liszt*

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Auf dem Wasser zu singen
Clarchen's Lied
In Grünen
Erlkonig

Schumann. Intermezzo
Die Hochlandswittwe
Im Westen
Waldesgesprach
Der Nussbaum

Beethoven: Adelaide
Two songs from "Egmont"
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PROGRAMME.

GRIEG. Quartet in G minor, Op. 27. (Three movements.)
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FRIDAY AFTERNOON, NOVEMBER 22, at 2.30 o'clock.

SATURDAY EVENING, NOVEMBER 23, at 8.00 o'clock.

PROGRAMME.

Carl Goldmark . Concert Overture, "In the Spring," in A major Op. 36

Benjamin Godard . Concerto Romantique for Violin and Orchestra

Allegretto moderato.
Recitativo.
Adagio non troppo.
Canzonetta (allegro moderato).
Allegro molto.

Intermission.

Sergei Taneieff . . . . Symphony No. 1, in C, Op. 12

I. Allegro molto.
II. Adagio.
III. Scherzo: Vivace.
IV. Finale: Allegro energico.

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OVERTURE, "IN THE SPRING," OPUS 36 . . . . CARL GOLDMARK.

(Born at Keszthely, Hungary, May 18, 1830; still living at Vienna.)

This overture was first played at Vienna, Dec. 1, 1889, at a Philharmonic Concert. Goldmark was then known chiefly as the composer of the opera, "The Queen of Sheba," and the concert overtures, "Sakuntala" and "Penthesilea." The overtures, "Prometheus Bound" and "Sappho," were not then written. There was wonder why Goldmark with his love for mythology, his passion for Orientalism in music, should be concerned with the simple, inevitable phenomenon of spring, as though there were place in such an overture for lush harmonic progressions and gorgeously sensuous orchestration. Consider the list of his works: his operas, "The Queen of Sheba," "Merlin," are based on legend; "The Cricket on the Hearth" is a fanciful version of Dickens's tale; the last opera, "The Prisoner of War," is the story of the maid for whose dear sake Achilles sulked. Of his two symphonies, the more famous, the "Country Wedding," might be celebrated in a pleasure-ground of Baghdad rather than in some Austrian village.

And what are the subjects of his overtures? Sakuntala, who loses her ring and is beloved by the great king Dushianta; Penthesilea, the Lady of the Ax,— and some say that she invented the glaive, bill, and halberd, — the Amazon queen, who was slain by Achilles and mourned amorously by him after he saw her dead, the woman whose portrait is in the same gallery with the likenesses of Temba-Ndumba, Judith, Tomyris, Candace, Jael, Joan of Arc, Margaret of Anjou, Semiramis, the Woman of Saragossa, Mary Ambree — a heroine of Masochismus; Prometheus bound in a

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cleft of a rock in a distant desert of Scythia, defying Jove, the heaving earth, the bellowing thunder, the whirling hurricane, the firmament embroiled with the deep; Sappho, "the little woman with black hair and a beautiful smile," with her marvellous song

"Made of perfect sound and exceeding passion."

The composer of "Sakuntala," "The Queen of Sheba," and "The Country Wedding," a composer of an overture to "Spring"! His music was as his blood,—half Hungarian, half Hebraic. His melodies were like unto the century-old chants solemnly intoned by priests with drooping eyes, or dreamed of by the eaters of leaves and flowers of hemp. His harmonies, with their augmented fourths and diminished sixths and restless shiftings from major to minor, were as the stupefying odors of charred frankincense and grated sandal-wood. To Western people he was as the disquieting Malay, who knocked at De Quincey's door in the mountain region.

Over a hundred years before Diderot had reproached de Saint-Lambert, the author of a poem, "The Seasons," for having "too much azure, emerald, topaz, sapphire, enamel, crystal, on his pallet," when he attempted to picture Spring.

And, lo, Goldmark disappointed these lifters of eyebrows and shakers of heads. The overture turned out to be fresh, joyous, and Occidental, without sojourning in the East, without the thought of the Temple.

The overture begins directly with a theme that is extended at considerable length and appears in various keys. After the entrance of the second theme there is an awakening of nature. The notes of birds are

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heard, furtively at first; and then the notes are bolder and in greater number. Clarinets accompany a soft melody of the violins. There is a stormy episode, which has been described by Hanslick not as an April shower, but as a Wagnerian "little rehearsal of the crack of doom." The first frank theme re-enters, and toward the end there is still a fourth theme treated canonically. This theme turns by a species of cadenza-like *ritardando* to the main tonality, and is developed into a brilliant finale.

The shyness of Goldmark is proverbial, but no published account of the man is so picturesque as that given by the late W. Beatty-Kingston, who made his acquaintance through Hellmesberger during the winter of 1866–67. "A meek little man of thirty-four, but already slightly bent and grizzled, timid and retiring in manner, of apologetic address, shabby appearance, and humble bearing. Before Hellmesberger took him up and made his works known to the musical public of the Austrian capital, Goldmark had undergone many trials and disappointments, as well as no little actual privation. Although his chamber-music and songs made a decided hit shortly after I came to know him, it was not till nine years later — and then only through his steadfast friend's influence with the Intendant of the Imperial theatres — that his grand opera, 'The Queen of Sheba,' a work

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It gives me pleasure to state that I owe much of my success of this season to the magnificent qualities of your piano, and, after my return to New York next fall, it will make me very happy to have again an Everett at my home as a dear friend of the house, as well as at my concert tours as a faithful travelling companion.

Believe me, gentlemen,

Yours very sincerely,

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teeming with gorgeous Oriental color, was brought out at the Hofoper. Goldmark's was one of those gentle natures that are intensely grateful for the least encouragement. A word or two of judicious praise anent any work of his composition would at any moment dispel the settled sadness of his expression, and cause his dark features to brighten with lively pleasure. I have often watched him during rehearsals of his quartet and quintet, sitting quite quiet in a corner and not venturing to make a suggestion when anything went wrong, though his eyes would flash joyously enough when the performers happened to hit off the exact manner in which he wished his meaning interpreted. A less talkative person, for a musical composer, it would be difficult to discover.

"Even when he was amongst his professional brethren, who were, for the most part, extremely kind to him, he would nervously shrink from mixing in conversation, and open his lips to no one but his cigar for hours at a stretch. If abruptly addressed, he was wont to cast a deprecatory glance at his interlocutor, as though he would mildly exclaim: 'Don't strike me, pray; but you may if you will!' That being 'the sort of man he was,' it is not surprising that I failed to become very intimate with Carl Goldmark, although I heartily admired some of his compositions, and was for a long time ready at any moment to develop a strong liking for him. But it is easier to shake hands with a sensitive plant, and elicit a warm responsive grip from that invariably retiring vegetable, than to gain the friendship of

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a man afflicted with unconquerable diffidence. So, after several futile attempts to break down Goldmark's barriers of reserve, by which I am afraid I made him exceedingly uncomfortable, I resolved to confine my attention to his music."

***

Beatty-Kingston speaks of the long delay in producing "The Queen of Sheba." Some have stated that this delay was occasioned by the trickery of Johann Herbeck, whom they accused of jealousy. Ludwig Herbeck, in the Life of his father, does not think it necessary to deny the charge. Herbeck was then at the opera house as director. From the son's story it appears that Count Wrbna thought the opera would not be popular nor abide in the repertory; that the expense of production would be too great; and that he was discouraged by the failure of Rubinstein's "Feramors." Furthermore, he intimates that the delay was due chiefly to the instigations of Ober-Inspector Richard Lewy. The opera was produced March 10, 1875, with Materna as Queen Balkis and Mr. Gericke as conductor.

***

The first performance of "In the Spring" in Boston was on April 19, 1890, under Mr. Nikisch. The present performance is the fourth at these concerts.

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(1867). The first public performance was at a Concert Populaire, led by Pasdeloup, Dec. 3, 1876, when Miss Tayau was again the violinist. At this concert Tschaikowsky's overture, "Romeo and Juliet," was also played for the first time in Paris.

The first performance in Boston was at a Symphony Concert, Nov. 17, 1883, when Mr. Loeffler, according to contemporaneous note and comment, made his first appearance at these concerts as a solo violinist.

The concerto itself requires no annotation, but the unhappy career of the composer well deserves consideration. He thought himself unappreciated, and there is no more pitiable tragedy in the life of an artist. Yet there was a period when his works were heard constantly in the halls of Paris. It is true that in the theatre he did not have the good fortune of Massenet, but he was by no means the one composer singled out for neglect. His talent, in spite of qualities that were gladly recognized, was not at the level of his ambition.

As child and as young man he was flattered and spoiled. His youth reminds one of Saint-Beuve's remark about Lamartine: "The world treated him at first as his family had treated him: he had been the spoiled child of his mother; he became the spoiled child of France and of youth."

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There was a marble bust in the parlor of Godard's home. The composer was represented as a young man, and this legend was inscribed in golden letters on the pedestal: "The child disappears; the artist reveals himself." He was intoxicated with homage from his youth up. As a little boy he was acclaimed as an infant phenomenon. He wore, for as long a time as possible, short breeches, blouse of blue velvet, an enormous collar; and thus he would appear as violinist in public, under the protection of his master, Richard Hammer. He already had an instinct for composition, and, when he brought home some of his work, there was the cry: "Another Beethoven!" What wonder that he wrote enormously and with the utmost speed? What wonder that his self-conceit was well-nigh incredible?

He was born of a prosperous merchant family, and there was no opposition to his desire for a musical life. (His sister Magdeleine, born in 1860, still lives in Paris as a violin teacher and virtuoso.) A pupil of Hammer and later of Vieuxtemps, Godard entered the Conservatory in 1863, studied with Reber, competed without success for the *Prix de Rome* of 1866–67, left the Conservatory, played the viola in chamber-clubs, and composed furiously.

Outside of hours given up to composition and private lessons, Godard taught the ensemble class in chamber music at the Conservatory. In 1884 he endeavored to revive the "Popular Concerts" after Pasdeloup had resigned, but the time for those concerts was past. He had a devoted friend in Colonne who performed many of his orchestral works at the Châtelet, and was to him what Lamoureux was to Chabrier.

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Godard's family had withdrawn from business, and it lived luxuriously at a country house near Taverny. The fortune was lost soon after the Franco-Prussian War, but Godard remained faithful to the country and lived in the forest at Montlignon. He was extremely fond of the bicycle, which he used in his trips to Paris. It is said that the abuse of this exercise and the abuse of tobacco, together with overwork, exhausted his strength. Consumption took hold on him. He hoped to recover his strength in the Midi. Poverty obliged him to work incessantly until his death. That he had no suspicion of his fate is shown by his letters written shortly before the end.

He was tall, and this made his leanness more marked. His forehead was much developed, his face was long and expressionless, his smile was sanctimonious. Although he was in the prime of life, his back was bent as with age. He had just sent away from Cannes the last pages of his opera, "La Vivandière," when he was seized with his last hemorrhage. His body was buried in the family vault at Taverny, and a concert with a program devoted to his works was given at the Salle Pleyel in April, 1895, when Grandmougin recited a poetical tribute to his memory.

Godard was a man of unusual fertility and activity in production. There are no less than 153 opus numbers, and some of these numbers contain series of from six to twelve pieces. In all this mass there is not one piece of a religious nature.

There is no complete list of Godard's works in the dictionaries. The following, although it is imperfect, gives the titles of the more important and also some idea of the composer's versatility and industry.

Works for the Stage. "Pedro de Zalamea," opera (Antwerp, 1884); incidental music to "Beaucoup de Bruit pour Rien," an adaptation by Louis Legendre of "Much Ado about Nothing" (Paris, 1887); "Jocelyn,"

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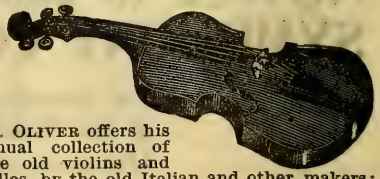
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opera (Brussels, 1888); "Dante," opera (Paris, 1890); incidental music to "Jeanne d'Arc," drama by Fabre (Paris, 1891); "La Vivandière," *opéra-comique*, produced after the death of the composer, score completed by Paul Vidal, (Paris, 1895).

Cantatas and Orchestral Works. Gothic Symphony, in A minor (at Angers, early in the eighties); "Tasse," a dramatic symphony with text (Paris, 1878); "Scènes Poétiques" (1879); "Diane, Poème Dramatique" (1880); Symphonie Ballet (1882); Overture Dramatique (1883); Symphonie Orientale (1884), which is divided into Arabia, China, Greece, Persia, Turkey, and there are subtitles: "The Elephants," "Chinoiseries," "Sara la Baigneuse," "The Dream of Nikia," and a "Turkish March," which illustrate poems by Leconte de Lisle, Hugo, de Châtillon, and Godard; "Symphonie Légendaire" (1886); "Lanterne Magique"; "Brésilienne"; "Sur la Montagne"; overture to "Les Guelfs"; "Kermesse," etc.; "Scenes Pittoresques," etc.

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For his chamber music Godard received the Prix Chartrier from the Institut de France. Many of his songs — there are over one hundred of

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them — have fallen into undeserved neglect. The "Chanson de Florian," for instance, was once exceedingly popular, and it was sold by thousands. But who hears it in a concert-room to-day?

ENTR'ACTE.

THE MUSICAL CRITIC.

(A Depreciation.)

BY "ISRAFEL."

I sincerely regret that this little essay does not intend to even mention "Tristan." I thus warn possible readers who might otherwise consider themselves lured to its perusal on false pretences. No; it intends rather to deal with a less lurid and romantic character,— the musical critic. (It feels in this courageous enterprise much like the Light Brigade at Balaclava.)

From my earliest youth the musical critic has exercised a weird fascination over me. I have ever rejoiced in the contemplation of his autocratic superiority and his supreme confidence in his own discernment. To me the critic is as the organ-grinder to the artistic gutter-child,— a being to be envied and admired forever, a being who lives in an eternal paradise of delirious joy and power. I yearn to be a musical critic. I want to give M. Jean de Reszke a few useful hints on voice production, and to explain to M. Paderewski — kindly but firmly — wherein lies his singular lack of musical feeling.

Pardon this digression from the subject in hand. I shall henceforth

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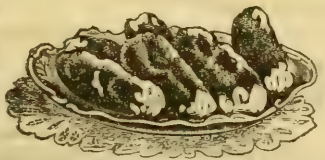
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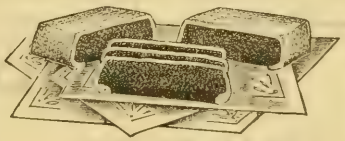
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endeavor to confine my remarks to the musical critic, that strangely attractive biped. I shall not hurt him much, yet mercy shall be tempered with injustice.

His salient characteristic seems to me to be his extraordinary homogeneity. When you have read one of him, you have read all of him. He varies infinitesimally in style (or the lack of it) and opinion,— indeed, his opinion is really always diametrically opposed; but, roughly speaking, he is unanimous. Accustomed as he is to lay a disproportionate stress on his own judgment and the importance thereof, he can hardly fail to be egotistic. Yet the critic's egotism, like the melancholy of the Slav, like the self-satisfaction of the amateur, is rather a racial characteristic than a personal trait. It is a subtle, all-pervading essence, which perfumes the critic's style. And it is, on occasion, astounding! Frequently the critic will give as a reason for depreciating the value of some work of art the simple fact that he does not like it. Merciful Powers! as if the opinion of the casual critic were law. I feel sure that the exercise of his calling is fatal to the critic's character.

Now, though the critic is homogeneous and unanimous, he is also various. He is a theme with many variations. He includes the most fantastic foolery and the dullest sense. At the present moment he inclines more to the former article. In the last century (I go back so far, lest I should distress you) he used to write like this: —

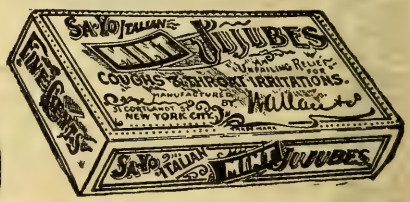
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Now he writes thus : —

"His art (though not of a distressing mysticism) has something of the weird glamor of moonlight, something of Maeterlinck's dreamy delicacy. To me Maeterlinck seems to write wholly by moonlight. His elusive illusions will not bear the glare of day. His notes are strange, white flowers of speech,— a speech occult, mysterious, yet keenly articulate. Indeed, he has the same affectionate care for notes as Walter Pater had for words," etc.

Diction is the stumbling-block of our critics. All the younger ones are embryo Walter Paters — sympathetically crossed with the sporting times — in their own conceit. And, with "the modest pleasantness of boyhood," they let us know it, too! Still, many of them are very charming essayists, and write us pretty little rhapsodies and reveries on Wagner. And, if sometimes they drown themselves in a sea of words, who shall weep?

The critic is privileged to be hysterical by reason of his necessarily emotional temperament. He goes to hear "Tristan" (I cannot refrain): the prelude sets him quivering, the love-duet makes him feel "like a divil that's been cooked too long," and the "Liebestod" annihilates him with pain and pleasure. Yet his passion is as highly glazed as his shirt front. He tries to reproduce these sublimated sensations through the imperfect medium of words; and the result is just a little bewildering, though highly satisfactory. From an æsthetic point of view the critic satisfies. Yet he is sometimes useful as well as ornamental. He stimulates young artists by slating their work. (His words are about as persuasive as a bludgeon: they lack the incisive delicacy of the tomahawk.) He causes grateful showers of invective to descend on their delighted heads, he rouses their slumbering self-esteem. Sometimes he sends a chilling blight of approval on the callow artist (for he is capricious as our climate). Then that

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artist is indeed cast down and full of sorrow. For praise is deadly poison, praise is the confirmation of our worst fears, praise is the hall-mark of the Beast. In short, praise is the brand set on mediocrity.

The critic is likewise instructive. He illustrates the fallacy of human judgment; for he and his colleague invariably take up precisely opposite points of view with reference to any work of art, and they can't both be right, whereas it is quite possible that both of them are wrong. Of course, I do not dream of affirming that there are such arbitrary distinctions as right and wrong in æsthetics, though there may be such in ethics. But in writing of critics one lapses almost unconsciously into the critic's dogmatic style and crude, assertive manner. The critics know but little light and shade, and the chameleonic instinct adapts itself to the critic's coloring.

The critic does not lend himself to grateful diction: he is stiff and unyielding of heart. You shall never picture the critic in fervid verse or frame him in a halo of adjective. The critic's eyes have never gleamed from the sockets of some world-old mummy, nor glowed from out strange Eastern eyes of kohl. The critic, I am convinced, has never incarnated any one of the Roman emperors,— a German emperor is more possible,— for his vices are not of the order of pageantry. Frivolous without wit, dull without virtue, he misses even the qualities of his defects. The critic is hopelessly prosaic and incurably modern. He is accustomed to live, if not by his wits, by his sensations, his jaded emotions. An analogy of the critic were not difficult to find; and I do not refer to Marius, the Epicurean. Of all tired hedonists, surely the critic is the weariest! He really ought not to be permitted to criticise habitually, he ought to have every other week off, a blessed relief for his overworked appreciative faculties. And, indeed, I should be delighted to take his place. I am emi-

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nently suited to it, for I combine in one insufferable personality the savage brutality of the journalist and the cynical flippancy of the littérateur.

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MOZART.

(From "The Fringe of an Art.")

Music has travelled since the death of Mozart, but scarce forwards. Schools have their day and pass. Change accosts every art; and progress is the most delusive term that ever bewrayed the tongue of man. In this day we are fearful of pleasure; guiltily we eye the innocence of mere delight; we are for the marriage of the Muses — as it were to make honest women of them. The minor human mind has reached so strange a confusion that it has come to consider music as a matter of (more or less) articulate language. Pornography, it seems, haunts this or that phrase; speculation this other; immortality is denoted thus; thus you are made aware of philosophical systems. We are nearing a code. We shall presently converse in six-eight or common time according to the acuteness of our feelings; a prestissimo will prostrate us with convulsive laughter; an adagio will persuade thousands to Buddhism; and some satanic allegretto will compel a weak-principled (but otherwise religious) man into the wildest excess of rapine and disorder. And this development — the picture is but



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existence are exhausted. It is a perishable saying; and had the gods granted to the man Mozart that which they gave to his art,— to be ever fresh and new and immortal and young,— he might have demonstrated its folly, for this musician's gift of melody was inexhaustible.

Of the quality of his art what is left to say now, more than a hundred years from the day he sang his farewell song? One is recorded, after hearing the music of Mozart, to have sighed: "Music was young then." There is a sense in which his words are most true, the sense he had not dreamed; and a sense in which they are most futile. Music has grown no older, never can grow older,— if it be music indeed, and not a self-conscious array of sounds,— than the age she had when Mozart — himself a culmination, himself the greatest expression of a great school — touched the true zenith of his art. One uses such words as these with perfect deliberation. None could deny that in other musicians certain qualities were more acutely developed than in Mozart. In a certain piercing quality Beethoven stands beyond the goal where the younger master stayed; and Handel has left stray passages of music more perfectly statuesque than any of Mozart's. But the perfection of Mozart's gift is neatly illustrated by the physical fate that befell Beethoven. Of him it is chronicled that in the height of his power he could distinguish the sixteenth part of a tone; and of Mozart that he could distinguish the fourteenth. But Beethoven lapsed into deafness, whereas the ear of Mozart never changed. Without question the story is apocryphal; but it serves to illustrate the magnificent equipoise of the younger master, the almost unhealthy overbalance of the elder. Equipoised on splendid levels — that is in truth the description of Mozart's music. Sane — because scholastic — in design, it is clothed with the rarest inspiration of genius; compact in body, it is elaborate with the insight of a supreme master; gay yet restrained, exuberant without effervesence, serious not sombre, instant in

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effect, yet perdurable in its influence, consciously produced yet with no trace of self-consciousness in the production, here was music unsurpassed — you would say unsurpassable. Yet we who recently chronicled his centenary are vehement over the progress that our music has made since the day when the "little master" signalled in dying a trumpet effect for his "Dies Irae." We are moderns all of us.

SYMPHONY IN C, NO. 1, OPUS 12 . . SERGEI IWANOWITSCH TANÉIEFF.

(Born in Russia, Nov. 13, 1856; still living.)

Tanéieff studied with Nicholas Rubinstein and Tschaikowsky. He is a pianist of much force, and was the first to play Tschaikowsky's Concerto in B-flat minor in Russia. For some years he taught at the Moscow Conservatory, and for a short time was the director. He has written string quartets,— at least four,— part-songs for mixed and double choruses, and an opera, "L'Orestie." This opera is a "musical trilogy" in three acts, founded on the "Agamemnon," "The Choerphori" and "The Furies" of Æschylus. The opera was produced at St. Petersburg in 1895. The overture was played here at a Symphony concert, Dec. 1, 1900.

Although this symphony is by one of the younger Russians, and of a radical school, it shows the respect of the composer for form and certain well-established conventionalities. It is described as in C, but, if it had been described as in C minor, it would not have occasioned remark. Tanéieff has added to the customary orchestra a flute, a clarinet, a double-bassoon, a tuba, and in the finale triangle, cymbals, and side drum. The symphony was published this year.

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When Balakireff and César Cui met together and discussed as early as 1856 the future of Russian music, they had positive views concerning the symphony, and these views they unfolded later to Borodin, Rimsky-Korsakoff, Moussorgsky, and other devoted members of the new school.

These men were nearly all in comfortable circumstances. They were educated. They were of repute outside of music. They were at liberty to compose at their leisure without the distraction of earning a living. Cui himself said of this: "In Russia there are no composers who live by their pen. The explanation is simple: it would be impossible in Russia for the most talented man, even a genius, to gain his living by composition. The small sums paid by publishers, whose customers are comparatively few, the author's rights paid by the three or four opera houses in the vast domain,— these are the sole profits of the composer, and they are not enough to prevent a man without other resources from dying of hunger."

They agreed in solemn conclave that orchestral music as written by Beethoven, Liszt, Berlioz, had gone as far as possible. Beethoven had written a symphony with vocal solos and chorus. Schumann had added a fifth movement to the orthodox four. Liszt had invented the symphonic poem, and Berlioz had put vocal music into symphonies, and used a viola solo to express the morbid thoughts of his "Childe Harold." There was nothing more to be done with the symphony. The opera was the only field in which they could work for the glory of Russia and win renown.

But the men of this school did not disdain the symphony when they came to mature years. Borodin wrote two; Rimsky-Korsakoff wrote more than two; Cui wrote symphonies; and even Mily Balakireff, the composer of symphonic poems, as "Tamara," which tells the story of an Eastern Margaret of Burgundy, and "Russia," which portrays in music "Paganism, Cossack Democracy, Modern Russia," in 1898 when he was over sixty modestly sent out a symphony into the world. Tschaikowsky is not mentioned here because he was regarded by this school as a cosmopolite.

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The still younger men are uneasy until they write their symphonies. Scriàbine appears with a gigantic work for orchestra and chorus. Poor Kalinnikoff, who died at the beginning of his career, had written two, and one of them soon made its way beyond the frontier. Arensky has his symphony. And there are others.

We even find César Cui himself in his judgment on Moussorgsky saying: "There are indeed great lacks in his make-up by the side of numerous and beautiful qualities. *He is wholly a stranger to symphonic form.* To work and develop musical situations is not in his power. His modulation is much too free, and one might say that at times it proceeds by accident alone. He does not know how to put the desired continuity in the plan of the parts of a harmonized melody; and these parts often take impossible and unnatural aspects, and they produce harmonies which amount to nothing and intolerable harshness."

Tschaikowsky found that Rimsky-Korsakoff in his third symphony was in a transition stage. "He is still seeking a point of support, still wavering between what is modern and in secret sympathy for old and archaic musical forms, which may be traced in him from the beginning. This Philistine — a conservative at heart — has been enticed into the arena of the free-thinkers, and is timidly making his abjuration of faith."

And they that are acquainted with Rimsky-Korsakoff's Treatise on Harmony know that it is a stern and rigid book.

So it must be remembered that Tanéieff for some years taught composition and theory at a conservatory.

There was brave talk among those early enthusiasts, who were honest and ambitious and nobly disdainful of traffic in art. The talks bore good fruit, no doubt; but Tschaikowsky answered a woman who asked him: "What are your musical ideals?" by saying: "My ideal is to become a good composer."

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SATURDAY EVENING, NOVEMBER 30, at 8.00 o'clock.

PROGRAMME.

Elgar . . . . . Overture, "Cockaigne"
(First time.)

Rubinstein . . . . Concerto for Pianoforte in D minor

Schumann . . . . . Overture, "Manfred"

Brahms . . . . . Symphony No. 2

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Mr. FÉLIX FOX will give two *Pianoforte Recitals*, the first of which will take place on *Thursday Evening, December 12*, at 8, in *Steinert Hall.*

Tickets, $1.00 and $1.50, are now on sale at the hall. Admission, 50 cents.

On Tuesday Afternoon next, November 26,

Mr. **J. MARSHALL WILSON**

will give the Fourth in his Series of DRAMATIC READINGS.

The program will consist of Selections from

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The Program of the course is as follows:

November 22 . . . . . MR. LELAND POWERS
"Cyrano de Bergerac." Rostand

November 29 . . . . . MR. GEORGE RIDDLE
"A Blot in the 'Scutcheon." Robert Browning

December 6 . . . . . MR. SAMUEL A. KING, M.A.
"The Hunchback." Sheridan Knowles

December 13 . . . . . MRS. JESSIE ELDRIDGE SOUTHWICK
"Faust." Goethe

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December 5 (*Thursday*) . . . "Parsifal"

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Chickering Hall, Monday Afternoon, December 2, AT 3.

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PROGRAMS.

December 1. MOZART. Sonatas, G major, E minor (Violin and Piano).
ARTHUR WHITING. Rubaiyat, Baritone Cycle.
BRAHMS. Sonata, D minor, Op. 108.

January 5. BEETHOVEN. Sonata, C major (Violoncello and Piano).
BRAHMS. Variations on a Theme of Schumann (Piano).
BRAHMS. Trio, C minor.

February 9. VOCAL CHAMBER MUSIC OF BRAHMS.

March 9. HAYDN. String Quartet, D major.
BACH. Sonata, A major (Violin and Piano).
BRAHMS. Pianoforte Quintet, F minor.

A House Party



An account of the stories that were told at a gathering of famous American authors, the story-tellers being introduced by

PAUL LEICESTER FORD,

the literary host of the occasion.

Last spring plans were made by Messrs. Small, Maynard & Company for what may be called a literary "House Party." The idea was suggested by a casual discussion of the earmarks of authorship. What is it that distinguishes the work of one writer from that of another? Is it style or a difference in the point of view? Could you tell who wrote a story if the author's name were not given? The questions were so interesting that it was determined to submit them to the reading public.

Invitations to the "House Party" were extended to the following distinguished authors:

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JOHN KENDRICK BANGS	ROBERT GRANT	FRANK R. STOCKTON
GEORGE W. CABLE	JOEL CHANDLER HARRIS	RUTH McENERY STUART
WINSTON CHURCHILL	Mrs. BURTON HARRISON	BOOTH TARKINGTON
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MARGARET DELAND	SARAH ORNE JEWETT	MARK TWAIN
PAUL LEICESTER FORD	THOMAS NELSON PAGE	MARY E. WILKINS
JOHN FOX, Jr.	CHARLES G. D. ROBERTS	OWEN WISTER
	BERTHA RUNKLE	

Each author was to contribute one story, the stories to be published anonymously. The public was then to be invited to guess the authorship, and to add zest to the contest it was decided to offer a prize of

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Twelve of the authors above named accepted, and have each told one story. These stories are all published together in our latest book, entitled "A HOUSE PARTY," which will appeal not only to every person of literary taste, but to every lover of good stories.

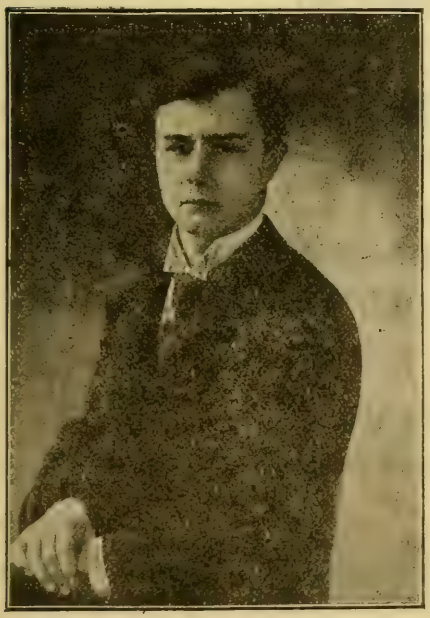
CONDITIONS OF THE CONTEST are given in full in the book, together with a guessing coupon, which is to be detached and mailed to the publishers. If more than one person guesses the correct authorship of the twelve stories, the thousand dollars will be divided among the winners. If no correct answer is received, the nearest correct will win the prize. All guesses must be in by December 31.

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PROGRAMME—Tuesday Evening, November 26, 1901, at 8 o'clock.

PART I.

Toccata e Fuga, D minor, *Bach–Tausig*

Sonata, Op. 110, *Beethoven*
Moderato cantabile molto espressivo.
Allegro molto.
Adagio ma non troppo, Arioso Dolente.
Fuga. Allegro ma non troppo.

Deux Rhapsodies, Op. 79, *Brahms*

PART II.

Nocturne, Op. 27, No. 1,
Impromptu, Op. 51,
Mazourka, Op. 59, No. 3,
Sonata, Op. 35,
Grave. Doppio movimento,
Scherzo,
Marche funebre,
Presto,
} *Chopin*

Etude, F minor, *Liszt*

Soiree de Vienne, No. 8, *Schubert–Liszt*

Rhapsodie Hongroise, No. 12, *Liszt*

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and others to be announced.

III. CONCERT

Thursday Evening, December 5, 1901

PROGRAMME

Mozart	Symphony, "Jupiter"
Vieuxtemps	Concerto for Violin, No. 5
Mendelssohn	Symphony in A minor

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ALWIN SCHROEDER, Violoncello.

Third Concert, December 2

PROGRAMME.

Borodine	Quartet in D major
G. W. Chadwick	Quintet for Piano and Strings
Beethoven . . .	Quartet in F major, Op. 135

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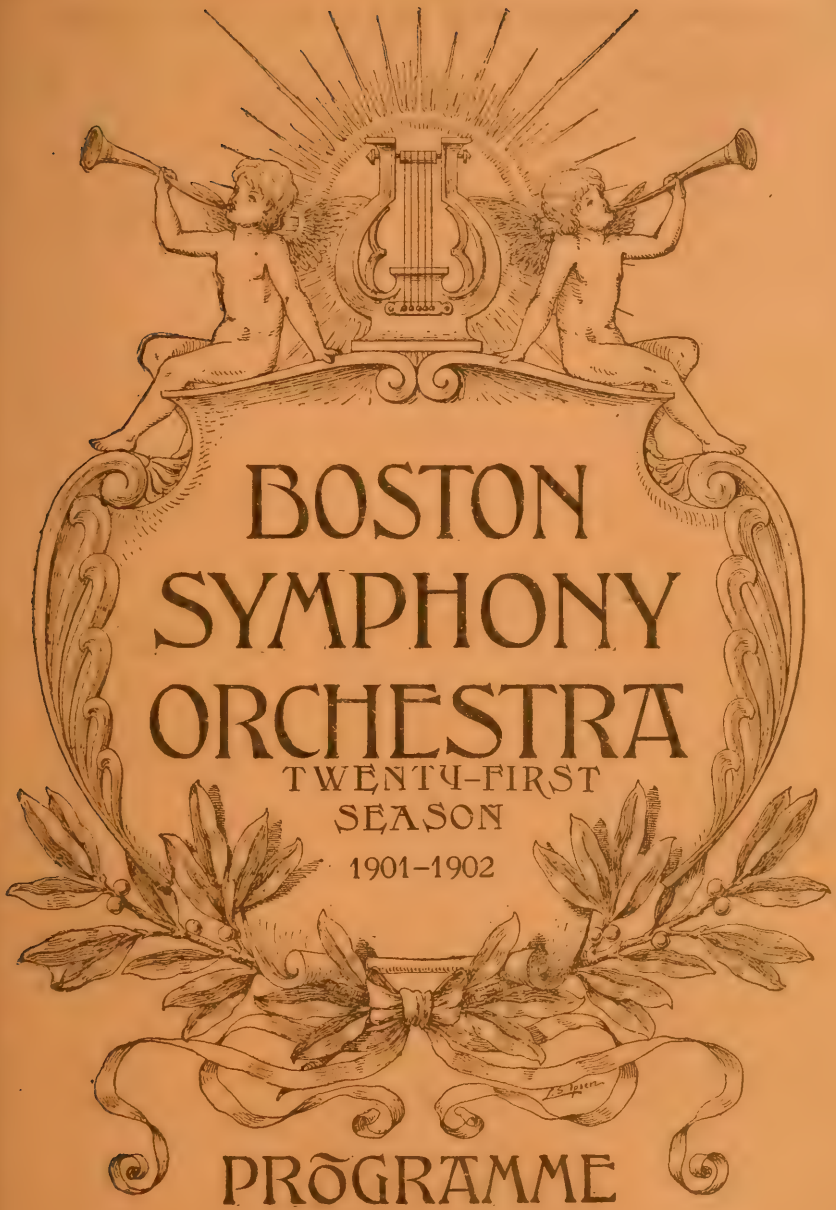
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PROGRAMME.

Edward Elgar . . Overture, "Cockaigne" (In London Town)
(First time.)

Anton Rubinstein . Concerto in D minor, No. 4, for Piano and Orchestra, Op. 70

I. Moderato.
II. Moderato assai.
III. Allegro assai.

Robert Schumann . Overture to Byron's "Manfred," Op. 115

Johannes Brahms . . Symphony in D major, No. 2, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi Andantino.
IV. Allegro con spirito.

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OVERTURE, "COCKAIGNE" ("IN LONDON TOWN"). . EDWARD ELGAR.

(Born at Broadheath, near Worcester, England, June 2, 1857; now living at Malvern.)

This overture bears an inscription: "Dedicated to my many friends, the Members of British Orchestras." It was first performed at a Philharmonic Concert, London, June 20, 1901, when the composer conducted. The performances here this week and at Chicago are the first in the United States.

There are two Cockaignes.

The first is an imaginary country of luxury and idleness. The houses in that land are made of barley sugar, the streets are paved with pastry, roasted larks fall from the sky directly into open mouths, the shops furnish goods without cost. The city of Berlinzone, a city of the Baschi, in a canton called Bengodi, was in that country. Near that city, described by Boccaccio (eighth day, novel III.), the vines were tied with sausages, and there was a great mountain of grated Parmesan cheese, "and people upon it who do nothing else but make cheese-cakes and macaroons, which they boil in capon-broth, and keep constantly throwing down, and those that can catch most have most; and there is a river too of the best Malmsey wine that ever was tasted, without one drop of water." As a matter of fact, in the sixteenth and seventeenth centuries, on certain Sundays of the Carnival at Naples, a mountain like unto a volcano was reared in a public square; and this mountain vomited forth sausages, macaroni, etc. The sides of this mountain were of grated cheese. (Some have derived the word "Cockaigne" from the Italian "Cuccagna," applied to this free feast where there was eating and drinking at will; but "Cockaigne" appears in English literature as early as 1305.) There was an Italian map of the country: mountains of cheese were washed by seas of Greek wine, trees bore fruits and comfits, meadows were covered with kidney-omelettes, fried carp and

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eels well-sauced leaped from billows of wine, roast pheasants and larded hams fell as rain, a man was shown under arrest because he had dared to work,— a land that was not far from that country mentioned by Rabelais, where the inhabitants received five sous a day for sleeping and seven and a half for snoring. About the word itself there has been much dispute, but Littré decided that it was derived from the Latin verb *coquere*, to cook, and Grimm suggested "Kuchen" because the houses of Cockaigne are thatched with cakes. Boileau was the first to apply the word to any city, when he wrote: "For the rich Paris is a land of Cockaigne." The second Cockaigne is London, the city apostrophized so nobly by Thomas Decker nearly three centuries ago: —

"O London, thou art great in glory, and envied for thy greatness: thy Towers, thy Temples, and thy Pinnacles stand upon thy head like borders of fine gold, thy waters like fringes of silver hang at the hem of thy garments. Thou art the goodliest of thy neighbors, but the proudest; the wealthiest, but the most wanton. Thou hast all things in thee to make thee fairest, and all things in thee to make thee foulest."

In 1824 the word applied to London as the country of cockneys, Cockneydom, crept into literature; and yet the leading etymologists agree that there is nothing in common between "Cockaigne" and "Cockney." Tait's Magazine did not hesitate to speak of the author of "Hyperion" and the "Ode on a Grecian Urn" as "that unfortunate Cockaigner, Johnny Keats."

Let us again quote from Decker's "Seven Deadly Sins of London," for these lines might serve as one of several mottoes to the piece: —

"In every street, carts and coaches make such a thundering as if the world ran upon wheels. At every corner, men, women, and children meet in such shoals that posts are set up of purpose to strengthen the houses, lest with jostling one another they should shoulder them down. Besides, hammers are beating in one place, tubs hooping in another, pots clinking

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in a third, water-tankards running at full tilt in a fourth; here are porters sweating under burdens, there merchant-men bearing bags of money, chapmen (as if they were at leap-frog) skip out of one shop into another; tradesmen (as if they were dancing galliards) are lusty at legs and never stand still; all are as busy as country attorneys at an assizes; how then can Idleness think to inhabit here?"

This overture is a succession of scenes: it may be called panoramic. The scenes are connected by a slender thread. The composer imagines two lovers strolling through the streets of the town. The first picture suggested is that of the animation, of the intense vitality of the street life. Then comes a section, which, according to the composer's sketch, expresses "the sincere and ardent spirit underlying the Cockaigner's frivolity and luxury." The lovers seek quiet in a park and give way to their own emotions. They grow passionate, but they are interrupted and disconcerted by the rough pranks of young Cockaigners. The lovers leave the park and seek what Charles Lamb described as the sweet security of the streets. A military band approaches, passes with hideous rage and fury, and at last is at a safe and reasonable distance. The lovers go into a church. The organ is playing, and even here they cannot escape wholly the noise of the street. To the street they return, and the former experiences are renewed.

The work is described in another manner. The first six pages of the

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score are supposed to portray "the cheerful aspect of London": the themes are short and lively. The second section of the score describes "the strength and the sincerity of the dwellers in Cockaigne": the leading theme is now noble and stately, and there is a pompous *tutti*. The next section, which is devoted to the lovers, is at first tender, then passionate, then rudely interfered with by the young rascals. Here the composer takes the "noble" theme of the second section and gives it to the young Cockaigners in diminished form. There is then a summing-up of the first part. Various themes — the pendant of the leading theme, a reference to the chief theme, and the love theme, which was first given to the violins and now to violins re-enforced by wood-wind — are remembered, and the "working-out section" is long and elaborate. Here is the episode of the military band. A clarinet injects a martial air into the love music, and the band easily conquers the resistance of the gentler emotion. The full force of the orchestra with all the percussion instruments and two extra tenor trombones easily routs all before it. The band has passed: only the drums are heard, with portions of the march theme. Horns, clarinets, and violas now introduce the church scene. The theme of "nobility," diminished, enters from the street, as does the love theme, which is canonically treated. Other themes are added, and the counterpoint becomes more elaborate. The lovers are again in the streets, and there is a re-procession of the themes. The *crescendo* that announced the military band is used to

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introduce the coda. There is a short version of the military music. The peroration is founded on the theme of "nobility," and the chief theme itself appears.

Mr. Joseph Bennett, who prepared the notes for the first performance, anxiously insists that the overture is in sonata form, and he gives the following table, which may be found ingenious, entertaining, and possibly instructive.

I.	Cheerful aspect of London	= Leading theme.
II.	Strong and sincere character of Londoners	= Episode.
III.	The Lovers' romance	= Second subject.
IV.	Young London's interruption	= Development of episodical theme (diminished).
V.	The military band	= New episodical theme, around which the formal working-out is carried on.
VI.	In the church	= Fresh episodical matter; working-out continued.
VII.	Finally in the streets	= Recapitulation and coda.

The orchestra is made up of flutes (with piccolo), oboes, clarinets, bassoons, double bassoon, four horns, trumpets, cornets, trombones, tuba, full percussion, organ (*ad lib.*), and strings. "In addition two extra tenor trombones may be used at certain points."

Mr. Bennett, who is probably Mr. Elgar's mouthpiece, says that the composer revels in the abounding humor of London, in the overwhelming vitality, in the strength of character, that underlies the inevitable frivolousness and luxury of a great city. In Elgar's London the sun is shining, there is mirth, there is "magnanimity instead of meanness," etc.

There is another composer, not mentioned by Mr. Bennett, who has tried to do for his beloved Paris, and especially the Montmartre district, what Elgar has tried to do in the expression of his love for London. As far back as 1892 Gustave Charpentier (born in 1860) introduced scenes at the Moulin de la Galette into his symphony drama, "La Vie du Poète," — the noise and echoes of a Montmartre festival, "with its drunken cornets, hideous din of rattles, the wild laughter of bands of revellers, and cries of hysterical women." Even Mr. Arthur Pougin loses his correct coldness in

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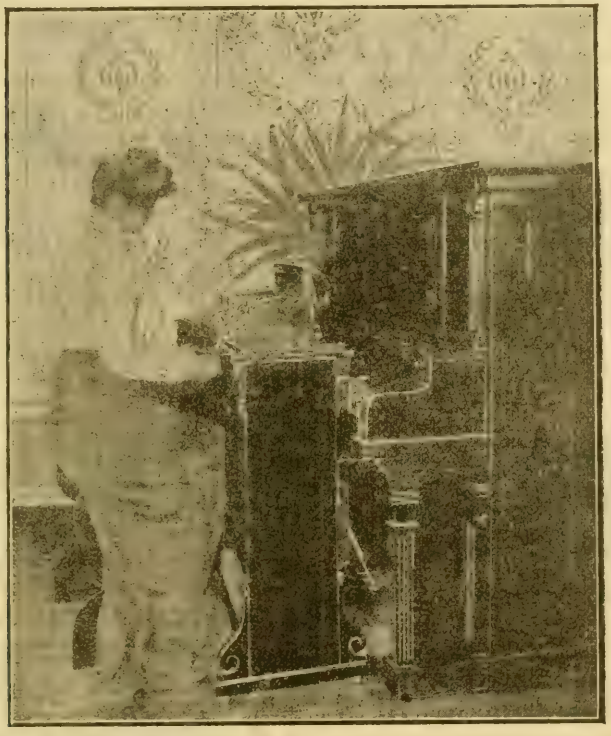
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attempting a description. In 1895 his "Les Chevaux de Bois" for voice and orchestra attempted to portray a festival of the Faubourg with its brutal clamor, screeching orchestra, fireworks that burn the eyes,— a festival that gives vulgar and violent pleasure. In 1898 his "Couronnement de la Muse," written the year before for a Montmartre festival, was produced at Lille and afterward at Paris and other towns. The muse was a work-girl, who was crowned by her associates for her beauty and virtues. In this singular piece old street cries of Paris were introduced —"Buy my shrimps," "Old clo'," "Chairs to mend," "My fresh salmon, my fresh cod," etc. Then came "Louise" (1900), the opera that excited hot discussion, crowded and still crowds the Opéra-Comique, and now threatens to overrun Germany. Here again street cries are used as leading themes for orchestral development and symbolically. The story is one of Paris, the great temptress, against Louise, the work-girl, and the traditions and conventionalities of the family. Charpentier himself said: "Paris, the voluptuous city, the great city of light, pleasure, joy, calls Louise irresistibly toward an enchanted future. Thus the prelude of the second act, entitled '*Paris s'éveille*,' sends forth over the great murmur of the town the cries of hucksters, which are to become immediately as so many symbolic themes, eloquent voices through which Love, Pleasure, and the City, will speak to the heart of Louise, which will caress the spring-time awakening of souls or burst forth in triumphant passion. . . . And in the fourth act behold at once the twinkling city, the city of lights, rich in illusion, full of magic and cajoling voices, a fairy-like promiser of pleasure, a dazzling, vertiginous symbol,— behold, the city rises anew and draws toward it the enchanted, infatuated Louise." To which Pierre de Bréville replied: "He wished to glorify

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Paris, and he has turned her into a Minotaur, a Moloch, who eats the children of nearly all the street-sweepers. And before this monster, whom he paints to us in the manner of sermonizers, his weak lovers kneel and recite their prayers."

Charpentier was not the first to use street cries as themes. Spontini took a tune from a hawker of ink; Félicien David borrowed from a cheese-monger; Halévy remembered "Fine bunches of asparagus"; Adam employed the cry of boatmen on the Seine; and in the sixteenth century Clément Jannequin wrote a chorus, "Les Cris de Paris," which is still performed as an agreeable curiosity. It is said that Louis XIV. did not disdain to dance in a "Ballet des Cris de Paris."

The street cries of London were famous in the eighteenth century. They were collected and published in 1799 with "sixty-two elegant cuts" and with epigrams in verse. The volume was translated into French as lately as 1893. Mr. Richard Pryce, in 1900, complained that only two cries of any value were left in London,—the gipsy's cry, chairs, baskets, brooms, "sung in exquisite intervals, plaintive, sustained, enduring," and the cry and song of lavender. The other cries, he said, are plenty, new, and horrible. One of the most hideous is "All alive, O! Catch 'em alive!"

There was a time when the street cries in New York were "stereotyped, traditional, classical." Among the most familiar were "Hot corn," "Ould iron and ould bots," and "Claar, fi' claar," which, being interpreted, meant, "Clams, fine clams." Nor was "Glass pud-ding, glass pud-ding" wholly unintelligible.

Collections of cries of various cities are often lavishly illustrated, and bring high prices, as "Paris qui crie" (1890), at 400 francs; "The Cries of London," with illustrations by J. T. Smith; "Le Arti che vanno per via nella Città di Venezia" (1803); Caracci's "Le Arti di Bologna" (1646); "Les Cris Populaires de Marseille," by Regis de la Colombière (1868), etc. A book of genuine interest to musicians is "Les Voix de Paris," by Georges Kastner (Paris, 1857), to which is added the author's "Les Cris de Paris," *symphonie humoriste* for solo voices, chorus, and orchestra, a score of 171 large pages.

Elgar, in his glorification of London, did not — so far as I can learn —

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use any popular or street cry for a theme. Perhaps no one of them appealed to him, perhaps he wished to avoid the reproach of imitation.

* * *

Mr. Vernon Blackburn, of the *Pall Mall Gazette*, was moved to consider the analytical divisions "which make such a composition as 'Cockaigne' greatly possible, when one considers the greatly fulfilled work of masters dead and acknowledged."

"That work, let it be stated at once, takes a really definite position among those classical forces of music which may or may not survive, but which have a very sure and certain influence upon the musical tendencies of the present day. Mr. Elgar has the proper sensitiveness and capacity for reception which have been before now exemplified by great artists in music, the sensitiveness which results in the outpouring of, as it were, accumulated stores, when the cup has been filled to overflowing, of things sweet and bitter, sour and savoury. His modernity alone is the cause of our suspicion as to the lasting quality of his most recent work.

"The man of music — the man, that is, to whom most of the profounder reminiscences of life imply musical ideas, musical emotions — is one to whom no moving discord comes amiss. We do not desire for a moment to indulge in pedantry upon such a subject as this; but the fact remains that sentiment to the musician, who chances at the same time to have the creative instinct, acts as a sort of chemical influence, which will throw up the warmly-fresh, the newly-made results of true art in a complete combination of good and evil. Therefore we have spoken of 'moving discord.' Tschaikowsky's contemplation of the momentous discord of death in harmony with eternity assuredly produced the final movement of the Pathetic Symphony. The spiritual discord of evil and its punishment, after the sweets and the joys of life, produced the last act of 'Don Giovanni'; the discord of fear and hope produced the amazing 'Lacrymosa Dies' of the Plain Song, that agonizing musical appeal in which the usual resources of the laws of its technique are allowed to be strained, and in which the B-flat of the Ninth Mode proves that its derivation (the First) is not sufficient for the expression of the discordant musical thought begotten of the words, a thought followed with how sweet a hope, how lovely an expectation!

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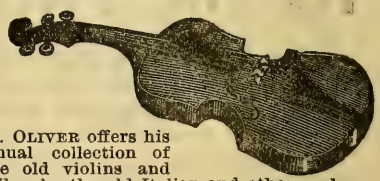
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"This is a digression, but a digression to prove that all music which goes to express the rounded forms of life, if it be masterly, must have the right combinations of Paradise and the Gutter, or, as the earlier masters might have said, of Heaven and Hell. Now, to go back to the point from which we started, we are not quite sure if Mr. Elgar has not a little freakishly inclined overmuch to the gutter. Tschaikowsky possibly leaned overmuch to dust and ashes in the example already given; Gregory (or whoever may be intended by the general name of Gregory in any reference to the composers of Plain Song) rightly surprises, as we have said, only to make his ultimate sweetness more effectual; Mozart cannot go wrong — at least, he could not at the period of the writing of 'Don Giovanni'; but Mr. Elgar, reliant upon the more intense coloring of modern life, makes his contrasts more acute, more opposite, more contrary, more pugnacious than may be found in any of these earlier instances. Possibly the modern life of London is such that it has no counterpart, in its noise, its hurry, its shouts, its hammering, its tramping, its rumble, its endlessness, even in its night-silences, its silent trees, its casual coloring of flowers, with the contrast of life and eternity to which Mozart appealed, or with that of life and desperate annihilation which occupied Tschaikowsky's sad thoughts. For this reason Mr. Elgar's ideal may at times seem to touch the ideal of former masters, a trifle overwrought, overwound, and intensified."

***

EDWARD WILLIAM ELGAR is of a musical family. His father was a violinist and organist as well as business man, his uncle was a viola player

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and organist, his brother is an oboe player and conductor. Elgar as a boy played the organ and piano. Poverty prevented him from studying in Germany. He entered a lawyer's office, where he read chiefly that which was not law. He played the violin and bassoon, he appeared as solo violinist in the regions about Worcester, and he led the small orchestra of the Worcester Glee Club. In 1877 he went to London, where he studied for a short time the violin under Pollitzer. In 1879 he became bandmaster at the County Lunatic Asylum, and held the position for five years. It should be added that the band was composed of attendants, not patients. The band was thus constituted; flute, clarinet, cornets (1 and 2), euphonium, bombardon, double-bass, violins (1 and 2), piano (with occasional additions); and for this set of instruments he wrote quadrilles and polkas, for which he received five shillings a set. He wrote accompaniments for negro minstrel songs at the rate of eighteen pence an arrangement. He also taught the violin at the Worcester College for the Blind Sons of Gentlemen. In 1878 he played second violin at a Worcester Festival, and in 1883, when he was a member of Stockley's orchestra, his "Intermezzo" was performed at Birmingham. In 1882 he visited Leipsic to hear music, and that year he became conductor of the Worcester Amateur Instrumental Society. In 1885 he succeeded his father as organist at Worcester, and resigned the position in 1889. After his marriage in that year with the daughter of Major-General Sir Henry Gee Roberts, he tried to live in London, but no one would accept his compositions. He gave up the fight in 1891, and since then has lived at Malvern, where he has devoted himself to composition. His only active work is that done as conductor of the Worcestershire Philharmonic Society. With the exception of the few violin lessons in London, he is self-taught. He is a lover of books and nature. At one time his hobby was flying kites, but that gave way to golf and the bicycle.

His chief works are as follows: —

Stage Music. Incidental music to "Diarmid and Grania," play in three acts by George Moore and W. B. Yeats (Dublin, Oct. 21, 1901).

Cantatas. "The Black Knight," Op. 25 (Worcester, 1893); "Scenes from the Bavarian Highlands," chorus and orchestra, Op. 27 (Worcester, 1896); "Scenes from the Saga of King Olaf," Op. 30 (Hanley, 1896); "The

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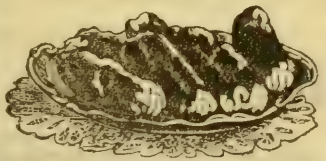
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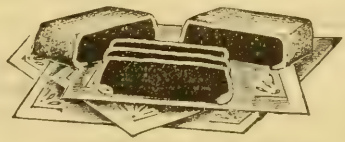
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Banner of St. George," Op. 33 (the Diamond Jubilee, 1897); "Caractacus," Op. 35 (Leeds, 1899).

SACRED WORKS. "Lux Christi," Op. 29 (Worcester, 1896); Te Deum and Benedictus in F, Op. 34, for chorus, orchestra, and organ (Hereford, 1897); "The Dream of Gerontius," Op. 38 (Birmingham, 1900); Litanies and other church music.

ORCHESTRAL. Concert overture, "Froissart," Op. 19 (Worcester, 1890); three pieces, Op. 10, Mazurka, Sérénade Mauresque, and Contrasts (the Gavotte, A.D. 1700 and 1900); Imperial March, Op. 32 (Diamond Jubilee, 1897); variations on an original theme (in the variations he sketched portraits of his friends), Op. 36 (London, Richter Concert, June 19, 1899); two marches, "Pomp" and "Circumstance" (1901).

VOCAL. Spanish Serenade for chorus and orchestra, Op. 23; "Sea Pictures," for contralto and orchestra, Op. 37 (Clara Butt at Norwich Music Festival, 1899); part songs of various kinds, etc.

Mr. Elgar has also written a sonata for the organ (composed for the visit of American musicians to Worcester Cathedral in July, 1895), pieces for violin and piano, piano solo, organ voluntaries.

Mr. JOSEF CASIMIR HOFMANN was born at Cracow, Jan. 20, 1876. (The date, Jan. 20, 1877, is sometimes given.) He played in public when he was six years old at a charity concert in Warsaw. When he was nine years old, he gave concerts in Germany, Denmark, Norway, Sweden. After he had appeared in Vienna, Paris, and London, he came to the United States, and made his first appearance in New York, Nov. 29, 1887, when he played with orchestra Beethoven's First Concerto and solo pieces, among which were his own Berceuse and Waltz. He gave ten concerts in Boston that season. His first appearance was at Music Hall, Dec. 23, 1887. Helene Hastreiter, Nettie Carpenter, Mrs. Sacconi, Theo. Björkstein, and De Anna were associated with him. It is said that he gave fifty-two concerts in two months and a half. Mr. Gerry, who represented the Society for the Prevention of Cruelty to Children, insisted on the withdrawal of the boy from the stage. Young Hofmann went home, rested for some time, and then resumed study. His teacher had been his father, Casimir

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Hofmann, at Warsaw. The boy then studied with Rubinstein for three years, till the death of his master in 1894. In 1894 he reappeared at Dresden, London, and other cities. He visited Boston again March 27, 1898, with the Chicago orchestra under Mr. Thomas, and he then played Rubinstein's Concerto in D minor and a group of solo pieces. Soon afterward he gave at least two recitals in Music Hall. His next visit was March 6, 1901, when he gave a recital in Symphony Hall. He has written a Concerto for piano and orchestra in B-flat major (Berlin, 1899) and pieces for piano solo. This is his first appearance at these concerts.

CONCERTO FOR PIANOFORTE WITH ORCHESTRA, D MINOR, NO. 4, OPUS 70.
ANTON RUBINSTEIN.

(Born at Wechwotynecz, near Jassy, Nov. 28, 1830; died at Peterhof, Nov. 20, 1894.)

This work, which is the most universally liked of Rubinstein's five piano concertos, although some critics prefer the fifth as a work of art, has been often played in Boston: Marie Krebs (Dec. 2, 1871), Rubinstein (1872), and by Mrs. Teresa Carreño, Mrs. Bloomfield-Zeisler, Mrs. Lent, Miss Obrion, Messrs. Paderewski, Joseffy, Gruenfeld, Hambourg, Maas, Tucker, Petersilea, and others.

OVERTURE TO BYRON'S "MANFRED," OPUS 115. ROBERT SCHUMANN.

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Byron did not intend that "Manfred," a dramatic poem, should be played. He wrote to Murray, his publisher, "I have at least rendered it *quite impossible* for the stage, for which my intercourse with Drury Lane has given me the greatest contempt." A few days after (March 3, 1817) he wrote: "I sent you the other day, in two covers, the first act of 'Manfred,' a drama as mad as Nat Lee's Bedlam tragedy, which was in twenty-five acts and some odd scenes. Mine is but in three acts." He alluded to

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it March 9 as a dramatic poem. He called it later a "witch drama," and on April 9th he wrote: "You may call it 'a poem,' for it is no drama, and I do not choose to have it called by so damned a name,— a 'Poem in dialogue,' or Pantomime, if you will; anything but a green-room synonym."

Yet "Manfred" has been played in England, Germany, and the United States, if not in other countries. Mr. Denvil, an English play actor, produced his own version of Byron's poem in New York, Oct. 20, 1836. He had created the part at Covent Garden, London, in October, 1834, when the music was by Bishop. Byron's piece was played in London at Drury Lane as late as 1863, when Phelps took the part of the dismal hero. Henry Morley did not find the performance dull. He wrote in his "Journal of a London Playgoer": "'Manfred' has the best of successes. It brings what it should be the aim of every manager to bring, the educated classes back into the theatre. . . . The playgoer has much to learn who does not feel the distinctive power of a true actor in Mr. Phelps's delivery of Byron's poem. Costly and beautiful as the spectacle of 'Manfred' is, it really blends with and illustrates Byron's verse. . . . The piece deserves a long run, and its influence as an antidote to some faults in the taste of the day will be all the stronger for its want of effective dramatic action of the ordinary sort. When the town has learnt to sit and hear poetry almost for its own sake, and because it is well interpreted, it will have made a safe step towards the right sense of what it ought to look for in a play. There is plenty of vigorous dramatic action in a wholesome English playbook, but just now it is very desirable to lay the emphasis on words and thoughts. We get plays of action (from the French), worded only with feeble commonplace. The action and the actors are the play: printed, it usually is unreadable. I do not know whether there was any deliberate design to lay stress on the right point in

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reviving a dramatic poem that consists little of action, and almost wholly of a poet's thought and fancy."

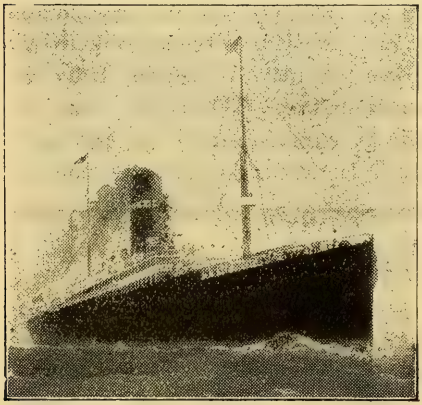
Schumann, as many other Germans of his day, was a passionate admirer of Byron. He wrote a chorus and an aria for an opera, founded on "The Corsair," but he abandoned his purpose and the music was not published. He set to music three of the "Hebrew Melodies." His perturbed spirit found delight in "Manfred," and he said that he never devoted himself to composition with such lavish love and concentration of power as in writing the music of "Manfred." Wasielewski tells us that when Schumann once read the poem aloud at Düsseldorf his voice broke, he burst into tears, he was so overcome that he could read no more.

His music to "Manfred" was written for performance in the theatre. Yet he made changes in the text: he introduced four spirits instead of seven in the first act; he abridged the songs of these spirits; he disregarded the significance of the seventh that saith: —

> The star which rules thy destiny
> Was ruled, ere earth began, by me;

he curtailed the incantation scene, shortened the dialogue, neglected the opportunity offered in the "Song of the Three Destinies," and at the close introduced a "Chorus from a Distant Cloister."

The overture, perhaps, is as effective in theatre as in concert-hall. It



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has been contrasted rather than compared with Wagner's "A Faust Overture," it has been the subject of rhapsodies, the most romantic of which is by Louis Ehrlert. Reissmann's short description is perhaps more to the purpose: —

"The 'Manfred' overture springs wholly from an attempt to acquire psychologic development without any decorative accessories. Even the three syncopated opening chords remind us of the crime which hangs over Manfred with its oppressive weight, and how plainly we see the battle begin in the slow movement! how apparent are all its elements! — Manfred's wild, impetuous struggle for freedom, in the syncopated violin motives; the obstinate resistance of the dark spirits, and Manfred's guilt, in powerful chords; Astarte's image as the mild consoler in the sweeter motive! how passionately the battle rages in the *Allegro*, Astarte being more and more clearly revealed as its central point, in the second motive! how the contest waxes tumultuous under the influence of the dark spirits, and is moderated only by Astarte's image, while the oppressive burden of crime is again brought to our minds by the famous entry of the three trumpets. Then this gradually becomes less agonizing as the flame of battle burns up more hotly than before, while that inflexible chord of the three trumpets seems to be harmoniously and melodiously resolved; and Manfred's death at the close seems to be his liberation and redemption." (Translation by Miss Alger.)

The first performance — stage performance — with this music was at Weimar, under Liszt's direction, June 13, 1852. There were three performances. They who say that Liszt was never interested in Schumann's works forget this production, as well as the performances of "Genoveva" at Weimar in 1855 (after the production at Leipsic in 1850) the overtures o these respective works and "The Bride of Messina," the symphonies in B-flat and D-minor, "The Paradise and Peri," and "Faust's Transfiguraon. At this performance at Weimar the part of Manfred was played by Grans, according to Ramann; but Liszt in a letter to Schumann (June 26, 1852) says that the actor at the second performance was Pötsch. Liszt had invited the composer to attend the first performance, and "if he should come alone" to stay with him at the Altenburg. He wrote in

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June: "I regret extremely that you could not come to the second performance of your 'Manfred,' and I believe that you would not have been dissatisfied with the musical preparation and performance of that work (which I count among your greatest successes). The whole impression was a thoroughly noble, deep, and elevating one, in accordance with my expectations. The part of Manfred was taken by Herr Pötsch, who rendered it in a manly and intelligent manner." He advised him to write a longer orchestral introduction to the Ahriman chorus, and then he asked if he might keep the manuscript score as a present. This wish was not granted, for in a letter to Clara Schumann in the fall of that year he wrote: "It is not without regret that I obey your wish, Madame, in returning to you the autograph score of 'Manfred,' for I confessed that I had flattered myself a little *in petto* that Robert would leave it with me in virtue of *possession* in a friendly manner. Our theatre possesses an exact copy, which will serve us for subsequent performances of 'Manfred'; I was tempted to send you this copy, which, for revision of proofs, would be sufficient, but I know not what scruple of honor kept me from doing so. Perhaps you will find that it is possible generously to encourage my slightly wavering virtue, and in that case you will have no trouble in guessing what would be to me a precious reward." After the death of Schumann his wife waged open and hot warfare against Liszt and his followers. She went even so far as to erase in her complete and revised edition of her husband's works the dedication to Liszt which Schumann had put at the head of his Fantasie, Op. 17.

The overture to "Manfred" was first played in New York at a Philharmonic Concert, Nov. 21, 1857. The first performance in America of the music complete was on May 8, 1869, at a Philharmonic Concert, New York, when Edwin Booth was the reader, and the chorus was made up of singers from the Liederkranz Society.

The first performance of the overture in Boston was at a Harvard Musical Association Concert, Nov. 17, 1869. The first performance of all the music was by The Cecilia, April 24, 1880, when Mr. Howard Malcolm Ticknor was the reader.

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Symphony No. 2, in D major, Opus 73 . . . . Johannes Brahms.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Johannes Brahms, the son of a Hamburg double-bass player, did not begin his musical career by writing a symphony which should complete the work of Beethoven. He possessed his soul in patience. Chamber music, choral works, piano pieces, songs, had made him famous before he attempted a symphony. His first symphony bears the opus number 68.

The Symphony in D was first performed at Vienna Jan. 10, 1878. Brahms conducted it. The review written by Eduard Hanslick was of more than local and fleeting interest, and it may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,— *i.e.*, new after Beethoven,— but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical program have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner–Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an *Allegro moderato* in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two

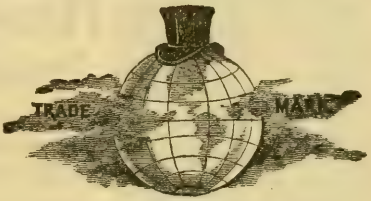
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slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing *Adagio* in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a *Presto* in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first symphony of Brahms, and thus it appears to the public. The hearer is affected by the first as though he read a scientific treatise full of deep philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look like an 'effect' is carried to squeamishness in the symphony in C minor. The hearer cannot possibly grasp all the motives or the divisions of motives, which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,— the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert, one of the first in France to admire Brahms: —

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Andante. E. Kohler 25
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"The second symphony, which was played at a Popular Concert in Paris, Nov. 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,— that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,— that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the fifty last measures of this *Allegro*, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The *Adagio* is built according to the plan of adagios in the last quartets of Beethoven,— an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first. The one in C minor is epic, the one in D major is a fairy tale. When von Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose "Die Symphonie nach Beethoven" (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new-classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, Jan. 9, 1879. It was then considered as perplexing and cryptic. Mr. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennet writing a better symphony than the one by Brahms in D major.

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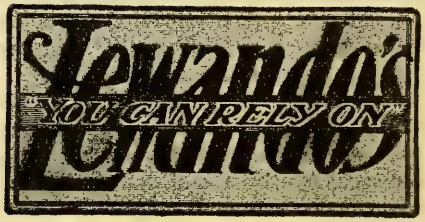
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FRIDAY AFTERNOON, DECEMBER 6, at 2.30 o'clock.

SATURDAY EVENING, DECEMBER 7, at 8.00 o'clock.

PROGRAMME.

Mozart . . . . . Overture, "Don Juan"

Vieuxtemps . . . Concerto for Violin, No. 5, in A minor

Richard Strauss "Ein Heldenleben," Tone Poem for Full Orchestra

Beethoven . . . Symphony No. 2, in D major, Op. 36

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Wednesday Afternoon, December 4, at 3

PROGRAM

1. Tutta rea la Vita umana — *Handel*
2. Where'er you walk — *Handel*
3. Serenade from "Don Giovanni" — *Mozart*
4. Bois Epais — *Lully*
5. Barcarolle from "La Gioconda" — *Ponchielli*
6. Wie Melodien zieht es mir — *Brahms*
7. Aufenthalt — *Schubert*
8. Wenn ich in deine Augen seh' — *Schumann*
9. *a.* Es hat die Rose sich beklagt
   b. Maedchen mit dem rothen Muendchen — *Franz*
10. Gestillte Sehnsucht — *Ries*
11. Die blauen Fruehlingsangen — *Ries*
12. Zigeunermelodien, Op. 55 — *Dvorak*
13. Clair de Lune — *Saint-Saens*
14. Mirage — *Liza Lehmann*
15. Thy Voice is heard — *Sidney Homer*
16. Mavourneen — *M. R. Lang*
17. Clown's Serenade — *Luckstone*
18. Border Ballad — *Cowen*

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MONDAY AFTERNOON, DECEMBER 2, AT 3

J. WALLACE GOODRICH, - - PIANIST

PROGRAM

1. *HANDEL.* Sonata in A major
   Adagio cantabile — Allegro deciso
   Largo assai
   Allegro (*Giga*)
2. *TARTINI.* Variations on Gavotte Theme - - - - - - - *Corelli*
3. *BEETHOVEN.* Concerto in D major. Opus 61
   (First movement) Joachim Cadenza
4. (a) *ARENSKY.* Berceuse
   (b) *OGAREW.* Caprice
   (c) *d'AMBROSEA* Canzonetta (New)
   (d) *HUBAY.* Scenes de la Czardas
5. (a) *PAGANINI.* Etude in B-flat
   (b) *LAUTERBACH.* Scherzo Etude, D minor
   (c) *BENDIX.* Arpeggio Etude, G major
   (Unaccompanied)
6. *WIENIAWSKI.* Air Varie, Theme Originale, Opus 15

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As the pupils of the School are now preparing for the semi-annual Playing Test, the only recital which will be given in December will be Mr. Carl Faelten's, in Steinert Hall, December 10.

The December Playing Test will take place in Faelten Hall before the entire Faculty of the School and a limited number of visitors, beginning Saturday, December 14, at 9 o'clock, and continuing throughout the following week.

For particulars regarding admission to the Playing Test inquire at the office of the

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MR. P. METZGER, Clarinet.
MR. J. HELLEBERG, Bassoon.
MR. F. HEIN, Horn.

Programme of First Concert, Monday evening, December 16.

MOZART . Quintet in E-flat major for Oboe, Clarinet, Horn, Bassoon, and Piano.

C. M. LOEFFLER . . Two Rhapsodies for Oboe, Viola, and Piano

S. LAZZARI Octet for Flute, Oboe, English Horn, Clarinet, Two Horns, and Two Bassoons.

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JAN KUBELIK

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Miss JESSIE SHAY, Pianist. Herr RUDOLF FRIML, Accompanist.

PROGRAMME.

OVERTURE, "Tannhauser" . . . . . Wagner

CONCERTO, D major (with Cadenza by Sauret), Paganini
HERR KUBELIK

PIANO SELECTION, Larghetto, Allegro agitato, from Concerto, Opus 16 . . . . . Henselt
MISS SHAY

CONCERTO No. 8 (in Form einer Gesang Scene) Spohr
HERR KUBELIK

PIANO SELECTION, Scherzo . . . . Zitolff
MISS SHAY

CARNEVAL RUSSE . . . . . Wieniawski
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The Program of the course is as follows:

November 29 . . . . . MR. GEORGE RIDDLE
"A Blot in the 'Scutcheon." Robert Browning

December 6 . . . . . MR. SAMUEL A. KING, M.A.
"The Hunchback." Sheridan Knowles

December 13 . . . . . MRS. JESSIE ELDRIDGE SOUTHWICK
"Faust." Goethe

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Thursday Evening, January 2, 1902, at 8

Programme

QUARTET (New) - - - - - - - - - - *F. S. Converse*

PARAPHRASE from "Manru" for Violin and Piano - - *Paderewski*
(Arranged by T. Adamowski and E. Schelling)

QUARTET, Peters' Ed., No. 14 - - - - - - - - *Mozart*

Tickets, $1.50 and $1.00, on sale at Symphony Hall, Friday, December 20

SIXTH SEASON.

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Miss EDITH CASTLE, Mr. LOUIS BLACK, Mr. JOHN CODMAN,
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PROGRAMS.

December 1. MOZART. Sonatas, G major, E minor (Violin and Piano).
ARTHUR WHITING. Rubaiyat, Baritone Cycle.
BRAHMS. Sonata, D minor, Op. 108.

January 5. BEETHOVEN. Sonata, C major (Violoncello and Piano).
BRAHMS. Variations on a Theme of Schumann (Piano).
BRAHMS. Trio, C minor.

February 9. VOCAL CHAMBER MUSIC OF BRAHMS.

March 9. HAYDN. String Quartet, D major.
BACH. Sonata, A major (Violin and Piano).
BRAHMS. Pianoforte Quintet, F minor.

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TWO PIANO RECITALS

Josef Hofmann

Programme for Thursday Afternoon, December 5, at 3.

1. *a.* Variations, F minor . . . Haydn
   b. Sonate, E-flat major, Op. 31 . Beethoven
   Allegro — Scherzo — Presto con fuoco
   c. Impromptu, G major } Schubert
   d. Soiree de Vienne, D major }
2. *a.* Fantasie, C major . . Schumann
   b. Scherzo, B minor }
   c. Prelude, No. 25 } . . . Chopin
   d. Valse, A-flat }
   e. Gnomenreigen . . . Liszt
   f. Jongleur . . . Moszkowski
   g. Rhapsodie, No. 2 . . . Liszt

Programme for Saturday Afternoon December 7, at 3.

1. *a.* Variations . . . Handel-Brahms
   b. Rondo, G major . . . Beethoven
   c. Scherzo a Capriccio . Mendelssohn
   d. Nachtstuck . . . Schumann
   e. Islamey, Oriental Fantasie . Balakiref
2. *a.* Ballade, A-flat major }
   b. Two Polish Songs, } . Chopin
   G flat major and G major }
   c. Liebestraum }
   d. Valse, Mephisto } . . . Liszt

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Symphony Hall, Tuesday Evening, December 3, at 8

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III. CONCERT

Thursday Evening, December 5, 1901

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Song Recital

Under the direction of C. L. GRAFF

Mme. LILLI LEHMANN

Mr. REINHOLD HERMAN *at the Piano*

PROGRAMME

PART I.

Wagner: Fünf Gedichte:
- Der Engel
- Stehe still
- Im Treibhaus
- Schmerzen
- Träume

PART II.

Bungert:
- Bei der Trösterin
- Sein Weib
- Loreley
- In der Rosenlaube

Herman: Zwei Marienlieder:
- Golgotha
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Mozart . . . . . Overture, "Don Giovanni"

Vieuxtemps . . Concerto in A minor, No. 5, for Violin and Orchestra, Op. 37

I. Allegro non troppo.
II. Adagio.
III. Allegro con fuoco.

Richard Strauss . . . Tone Poem, "Ein Heldenleben," Op. 40
(First time.)

Beethoven . . . Symphony in D major, No. 2, Op. 36

I. Adagio molto.
Allegro con brio.
II. Larghetto.
III. Scherzo: Allegro.
Trio.
IV. Allegro molto.

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Overture to "Don Giovanni" . . Wolfgang Amadeus Mozart.

(Born at Salzburg, Jan. 27, 1756; died at Vienna, Dec. 5, 1791.)

"Il Dissoluto Punito o sia Il Don Giovanni, dramma giocoso in due atti. La Poesia è dell' Abate da Ponte, Poeta de' Teatri Imperiali. La Musica è del Sig. Wolfgango Mozart, Maestro di Cap.," was first performed at Prague, Oct. 29, 1787. Mozart conducted his opera.

There are five or six variations of the famous tale concerning the composition of the overture. The first is said to be from the mouth of Mozart's widow, Constanze, who married Nissen: —

"The day before the performance, when the dress rehearsal was over, Mozart said in the evening to his wife that he should write the overture that night; that she should brew punch and stay by him to keep him cheerful. She did this, and told him stories about Aladdin's Lamp, Cinderella, and like tales, which made him laugh until the tears came to his eyes. The punch made him so sleepy that he nodded whenever she stopped, and worked only while she told the tales. But the intense application, the sleepiness, and the frequent nodding made the work too hard for him. His wife advised him to lie down on the sofa, and promised to wake him in an hour. He slept so soundly that she could not bear to disturb him, and she let him sleep two hours. It was then five o'clock. The copyist had been engaged at seven, and at seven o'clock the overture was ready."

This is Niemtschek's version: "The opera was already completed and rehearsed, and the performance was to be the day after; but there was no overture. The anxiety and the alarm of his friends, which increased each hour, seemed to entertain him. The more they were disconcerted, the more frivolous did Mozart appear. At last on the evening before the day of the first performance, after he had joked to his heart's content, he went toward midnight to his room, began to write, and finished in a few hours the wondrous masterpiece which connoisseurs place only after the heavenly

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'Sinfonie' of 'Die Zauberflöte.' The copyists had hard work to be ready for the performance; and the opera orchestra, whose skill was already known to Mozart, performed it exceedingly well at sight." Niemtschek added, "The incident is known all over Prague."

Stepánek told practically the same story. Mozart was with his friends till a late hour. Finally one said to him, "Mozart, 'Don Giovanni' will be performed to-morrow, and your overture is not yet ready." "Mozart looked a little confused, went to an adjoining room where paper, ink, and pens had been furnished him, began to write at midnight," etc. The copyists worked all day; and at a quarter of eight the parts, still wet though sanded, were brought to the theatre.

Genast's story is still more remarkable. According to him Mozart on the day before the dress rehearsal went to a supper at the house of a priest, where he drank deeply of Hungarian wine. Opera singers were at the supper, and so was Genast's father. The talk was half in Latin, half in Italian. About one o'clock Wahr and Genast undertook to see Mozart home. Mozart kept singing tunes from his new opera, and always returned to the "Champagne Song." "The cold air and the singing had robbed him of his senses," and as soon as he reached his room he fell asleep, all dressed, on his bed. His companions slept as best they could on a sofa. They were awakened by powerful tones, and they saw Mozart at work by a dim lamp. They listened and were still. A little after seven he sprang to his feet and exclaimed: "There it is!" They kissed his "beautiful white hands." The score was divided and given to fo copyists. "Now I'll sleep a little." At night the parts — some of them were still wet — were on the desks.

The most incredible version is that given by Alfred Meissner, who claimed that it was told him by his grandfather. His story is that Mozart, da Ponte, Casanova (of the famous memoirs) and some of the opera singers were at Duschek's country-house. Bondini, the manager, was horrified to hear that Mozart proposed to meet friends in the Tempelgässchen: "You never come away from there before midnight. Be

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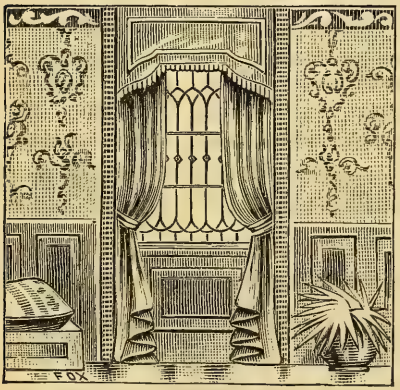
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reasonable,— think of your overture." "That is ready." "Yes, ready in your head, but there is nothing on paper." They all saw there was nothing to do but to imprison the composer. Teresa Bondini asked him for a glove that she had left on the piano. He looked in vain. She joined him and begged for some chords of the overture. Mozart began to play. They left him, and locked him in. They passed bottles of wine and cakes by a pole through the window, and later Casanova brought him the key. At seven in the morning the overture was ready.

Lyser, on information which came from Duschek and Bassi (the creator of Don Giovanni), would have us believe that Mozart went one day to Duschek's when Bassi was there, said there were three overtures to "Don Giovanni" in his head, and he did not know which was the best. He then played the three, all of which were admirable. The first was in E-flat, the second was in C minor, "with a free fugue, like that of 'Die Zauberflöte,' but of a far different character," and a third in D, which Duschek and Bassi declared to be the most appropriate to the subject and action. This was the one that Mozart wrote out so hurriedly. The others never were committed to paper.

What is the truth? We know that Mozart was in the habit of composing where he had no means of writing down his thoughts, that he had a prodigious musical memory, that the mechanical part of composition was distasteful to him. No doubt, the structure of the overture had been framed and even the details arranged long before the day of performance. It is no slight task to score an overture of 292 measures in seven or eight hours. To compose, to create it, and to score it in this time seems incredible; and the story of this hurried composition is to be classed with the legends concerning Mozart's death.

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I am quite conscious of the enormous share which belongs to the superior qualities of your piano for the success of my tour, and it gives me much pleasure to say so openly. There is no necessity at this time to dwell upon the many special attainments of the Everett concert grands. *It is a wonderful instrument*, and its future is enormous. It is amazing what a number of enthusiastic friends among musicians and the public generally it has made in this short time. Any one who has heard it cannot fail to recognize and admit that in beauty and nobility of tone, in power and brilliancy, in color, in absolute perfection of mechanism and action it cannot be surpassed. These qualities, combined with a wonderfully sympathetic singing tone, enabled me to express my musical feelings most satisfactorily.

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The overture was played at sight and brilliantly, and Mozart, so the story goes, said, "Many notes were dropped under the desks, but nevertheless it was mighty well played."

The orchestra of this theatre, then managed by Pasquale Bondini, consisted of 4 first violins, 4 second violins, 2 violas, 1 'cello, 2 double-basses, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettle-drums. Trombones were engaged when they were needed. Possart, of Munich, insists that Mozart could easily have had a larger orchestra. We know that rich and noble patrons in Prague offered him the services of their household musicians; but Possart, who has restored the operas of Mozart to their just proportions, claims that Mozart wrote the opera for the orchestra that was already known to him by the production "Le Nozze di Figaro." The musicians of Prague were then celebrated for their technic and musical intelligence. Mozart paid them a curious tribute in his own fragmentary translation into German of da Ponte's text. The scene is where Don Giovanni and Leporello are feasting, before the arrival of the Stone Man. The music is sounding, and Don Giovanni asks Leporello how he likes the fine concert. Mozart introduces this gag: —

Don Giovanni: "These fellows play superbly." Leporello: "Yes, they are musicians of Prague."

The theatre itself was small, and "Don Giovanni" was planned for a small room in which intimate relations could be quickly established between singers and hearers. I believe this theatre is still standing. Berlioz heard music and led some of his works in it, and he wrote: "When I saw it, in 1845, it was dark, small, dirty, and of wretched acoustical properties. Since then it has been restored. . . . The personnel of the orchestra

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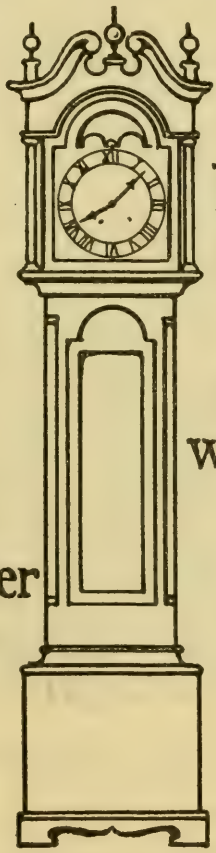
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and the chorus were in too exact relationship with the scanty dimensions of the hall, and seemed to accuse the manager of stinginess."

We know little about the details of the first performance. The theatre was crowded, the curtain was late in rising. Mozart was wildly applauded and greeted thrice with a "Jubel," when he appeared as conductor and when he left his post. The enthusiasm was unbounded throughout the performance.

"Don Giovanni" was performed for the first time in America at New York, May 23, 1826, by Garcia's company. Garcia himself was the hero; Garcia's son, who is now living in London, was the Leporello; the part of Zerlina was taken by Garcia's daughter, famous afterward as Malibran. Barbiere was Donna Anna, Garcia's wife was Donna Elvira, Milon was Don Ottavio, Augi was Masetto, and Angrisani the Commendatore.

The first performance in Boston was on April 8, 1850, when Max Maretzek led. The cast was as follows: —

Don Giovanni	Beneventano
Donna Anna	Truffi
Don Ottavio	Forti
Commendatore	Strini
Donna Elvira	Amalia Patti
Leporello	Sanquirico
Masetto	Novelli
Zerlina	Bertucca

* * *

Victor Wilder burns incense to national pride by stating that Mozart, deeply interested at the time in French opera, modelled his overture in the French manner,— a developed allegro introduced by a slow movement; while the Italian overture was in three parts,— allegro, andante, final allegro. Furthermore, Mozart wrote in his score "Ouvertura," not "Sinfonia." "Ouvertura," by the way, is a vile term. (The overture to "Idomeneo," *Allegro*, "Die Entführung aus dem Serail," *Presto*, and "Le Nozze di Figaro," *Allegro assai*,— the three chief preceding operas,— are all in one movement.)

The *Andante* of the overture is taken from the catastrophe of the opera, which begins with the entrance of the Statue and his speech, "*Don*

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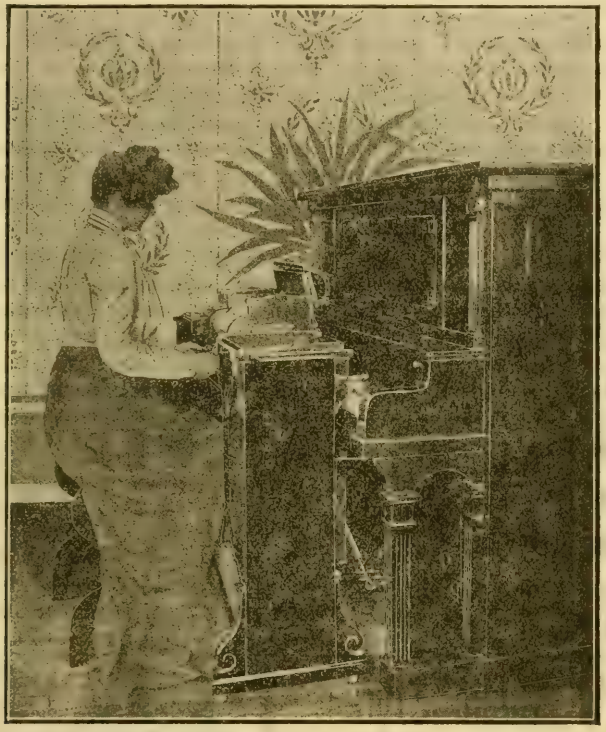
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Giovanni, a cenar teco m' invitasti." The trombones which are used to-day in this scene were probably added for performance at Vienna, and it is doubtful whether they were added by Mozart: there is no indication for their use in the overture. The *Allegro* is wholly fresh material.

* * *

Many strange and wonderful pages have been written about the opera and the overture. The most imaginative, the most fantastical, as well as the most sympathetic and poetic of all the stories, is the wild tale of E. T. A. Hoffmann, who advances the theory that Don Giovanni had wronged Donna Anna before he killed her father, that she loves him passionately although she should detest him, and that she does not live long after his taking off. "In the *Andante* (of the overture) horror of the terrible, unearthly *regno all' pianto* seized me, fearful forebodings of appalling things possessed my soul. The jubilant fanfare in the eighth measure of the *Allegro* sounded like exulting outrage. I saw from blackest night fiery demons stretch forth their glowing claws,—the life of joyous human beings who dance gayly on the thin cover of the bottomless pit. The conflict between the nature of man and unknown, frightful powers which surround it, bent on destruction, came clearly before the eyes of my soul."

A less poetical but curious description is given by Oulibicheff, who is precise in his hysteria. According to him the D-sharp of the violins in the third measure of the *Allegro* against the D of the 'cellos indicates the hostile attitude of Don Giovanni toward the human race, or rather toward the male sex. "The rabid wolf comes creeping slyly on; with one bound he has snatched the lamb, and the trumpets hail the successful stroke with

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their triumphant fanfare. The news of the stolen lamb gets abroad, and spreads more and more." The alarm is given. The people gather to annihilate the wolf (from the sixteenth to the forty-eighth measure), etc.

Gounod in his "Don Juan" devotes eight pages to the consideration of this overture, and he, too, uses purple words and swollen phrases. "From the very start of the overture Mozart is in full drama, and the overture itself is the synthesis of this drama." The first chords establish "the majestic and terrible authority of divine justice, avenger of crime." The first four measures are made more fearful by the intervening rests. The following harmonic progression has "a sinister character that freezes with fright, as the sight of a ghost." (It was the cynical Auber who once said in the opera house, "There's a ghost in that music.") The rhythm has a fatal persistence that tells of no mercy for the impenitent blasphemer. "Everything in this formidable introduction breathes terror." Gounod speaks of the monotonous and inexorable rhythm of the strings, the funereal timbre of the wind instruments, the first violins which in syncopation pry into the most secret recesses of that darkened conscience, the figure of the second violins which rolls itself like a huge snake around the guilty one, the obstinate resistance of the condemned, the frightful rising and falling scales which yawn as waves in a tempest. The *Allegro* shows the hero flushed with the fever of insolence, deaf to the warning from heaven, headstrong in audacity, quick and sparkling as a sword, breaking through all obstacles, climbing balconies, putting to rout the alguazils. "What sonority obtained with so few notes and such simple means! What youthful charm, what brilliance of the grand lord in the two measures that follow the first seven of the *Allegro!* How luminous the timbres and the rhythm of the wind-instruments after the fine, delicate, discreet use of the strings! What wheedling charm in the thirds of oboes and clarinets at the thirty-second measure! What tumult, yet without confusion, in the double imitation in canon as you leave the fifty-fourth measure!" And Gounod has many "What's" and "How's," accompanied with exclamation points.

The book by Gounod should never be read without the gloss, now applausive, now ironic, prepared by Camille Saint-Saëns. The latter refers to the "eloquent rests" at the beginning of the overture, and says: "Eloquent

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silence in music is a comparatively modern conquest. From the Roman style of Palestrina to the reddish pointed arches of Bach, the art of the past ignored it or made little of it. Even now some seem to disdain this precious help, for they are busied in immoderately weaving the work of musical tissue and covering it with rich embroideries." Saint-Saëns advises those who prefer to ignore Mozart to examine the rests in the first measures of the Prelude to "Tristan und Isolde." He then quotes liberally from Gounod, and adds: "This picture is all true, and yet, if we look closely at it, the details appear insignificant. What! simple intervals of the octave! basses repeating for some measures a very simple rhythm! Syncopes (where are they not to be seen?), a little figure on the fourth string of second violins,— and these scales, '*ces effroyables gammes*,' which are of a moderate pace and do not go beyond the octave,— these things are marvels! Yes, it is true: these details taken by themselves appear insignificant or nothing at all; they derive their value from their opportunity, their reciprocal harmoniousness, contrast, general equilibrium; and in this lies style, here is the secret of genius. . . . And all this disappears in mediocre performances. A piece like this can be played apparently in a respectable fashion, and yet make no impression. Unfortunately, nothing is more difficult to perform than this exquisite music, where each note, each rest, has its own value; where the slightest negligence, not only in the letter, but in the spirit, may bring on defeat. The great musical shows have another kind of strength. The overture to 'Tannhäuser,' the overture to 'Guillaume Tell' (you see that I speak without prejudice), survive second-rate performances. Many notes may be beautifully slain, but there are so many that there will always be survivors. It is a triumph of big battalions. The tree with a thousand leaves can brave the storm; but what is left of a flower or the wing of a butterfly, after it has been bruised?"

Mr. Charles Gregorowitsch, violinist, was born Oct. 25, 1867, at St. Petersburg. His family is of Polish origin. He studied with Besekirskij at Moscow and with Wieniawski, later with Dont at Vienna and with

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Joachim at Berlin. He visited the United States in 1896–97. His first appearance in this country was at New York, Nov. 24, 1896, when he played Wieniawski's second concerto at a concert of the American Symphony Orchestra. His first appearance in Boston was on Feb. 27, 1897, at Steinert Hall, in a concert with Mr. Xaver Scharwenka. Mr. Gregorowitsch has been for some years concert-master at Helsingfors.

CONCERTO IN A MINOR, NO. 5, FOR VIOLIN AND ORCHESTRA, OPUS 37.

HENRI VIEUXTEMPS.

(Born at Verviers, Feb. 17, 1820; died at Mustapha, Algiers, June 6, 1881.)

Vieuxtemps began the composition of this concerto in the summer of 1860 at Baden-Baden. The concerto was written at the request of his friend, Hubert Léonard, for the prize-competition of the latter's pupils at the Royal Conservatory of Brussels. Léonard received the concerto in April, 1861. The proportions of the work are more modest than those of the preceding concertos of Vieuxtemps, and it can easily be seen that the composer was concerned especially with the purpose for which the work was designed. Vieuxtemps played the concerto in September, 1861, at a concert organized by Fétis at Brussels to celebrate the anniversary of the independence of Belgium. He played it at Paris, Dec. 3, 1862, when Berlioz and Elwart praised it to the skies, and Adolphe Botte accused the violinist-composer of "breaking consecrated forms." Berlioz wrote that the "mag-

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nificent concerto" was wholly new and great; that the ensemble was admirably contrived to bring into the light the solo instrument; that the orchestra spoke with rare eloquence,— "it does not send forth vain rumors of the people, and, if there is a crowd, it is a crowd of orators." Furthermore, the Marquis Eugène de Lonlay was moved with his own "aristocratic pen" to write a sonnet in honor of the composer. The concerto was a favorite of Wieniawski, who played it on all occasions during the last years of his life. It is dedicated to "Monseigneur le duc de Brabant."

Vieuxtemps introduced in the *Adagio* the opening measures of the quartet, "*Où peut on être mieux qu'au sein de sa famille*," from Grétry's "Lucile" (Paris, 1769). (The air enters in C major, at the tenth measure of the *Adagio*.) This quartet was the feature of the comedy written by Marmontel. It served afterward at family reunions, distributions of prizes, all manner of gatherings, and it was heard in street and theatre when the Bourbons returned to France. The popularity of the tune was unbounded, and yet during the rehearsals of the piece Grétry was advised to cut out the quartet.

The concerto has been played at these concerts by Mr. Leopold Lichtenberg (Oct. 18, 1884, the first Symphony Concert conductcd by Mr. Gericke), Mr. Otto Roth (1890), Miss Olive Mead (1899).

TONE POEM, "A HERO–LIFE," OPUS 40 . . . . RICHARD STRAUSS.

(Born at Munich, June 11, 1864; now living at Berlin.)

"Ein Heldenleben," a "Ton-Dichtung," was first performed at a concert of the "Museumsgesellschaft," Frankfort-on-the-Main, March 3, 1899, when Strauss conducted. In the course of the year it was performed at Berlin (March 22), Cologne (April 18), Düsseldorf (May 22), Munich, Dresden (December 29), Mainz, Constance, Crefeld, Bremen. There have been later performances at Hamburg, Leipsic, Sondershausen, Halle, Mannheim, Paris (March 4, 1900), Brussels (Oct. 21, 1900), and other cities.

The first performance in America was by the Chicago orchestra, Mr.

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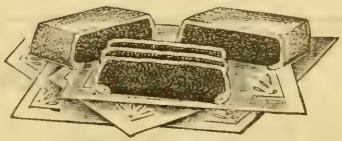
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Theodore Thomas conductor, at Chicago, March 10, 1900. The first performance in New York was by the Philharmonic Society, Mr. Emil Paur conductor, Dec. 8, 1900, when the orchestra numbered one hundred and twenty-five players: —

The score calls for these instruments:

Sixteen first and 16 second violins, 12 violas, 12 violoncellos, 8 double-basses, 2 harps;

A piccolo, 3 flutes, 3 or 4 oboes, an English horn, one clarinet in E-flat, 2 clarinets in B-flat, one bass-clarinet, 3 bassoons, one double-bassoon;

Eight horns, 5 trumpets, 3 trombones, a tenor tuba, a bass tuba;

Kettle-drums, bass-drum, snare-drum, side-drum, cymbals.

The score is dedicated to Wilhelm Mengelberg and his orchestra in Amsterdam.

***

The symphony in F minor by Strauss, which first called marked attention to the composer, was an orthodox work. It was cast in the traditional mould. It was in no wise revolutionary. Themes were conscientiously developed, the spirit was respectful and serious, and there was a technical facility unusual in such a young man. Here was a composer who had been brought up on the classics, knew his Brahms, and was without any pronounced individuality.

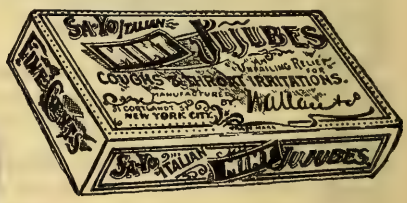
It was in the year 1885 that Strauss became intimate with a man who influenced him mightily. This man was Alexander Ritter (1833–96), who married Franziska Wagner, a niece of Richard Wagner, in 1854. "Before I knew Ritter," says Strauss, "I had been brought up in a severely classical school. I had been nourished exclusively on Haydn, Mozart, and Beethoven; and then I became acquainted with Mendelssohn, Chopin, Schumann, and Brahms. It is through Ritter alone that I came to understand Liszt and Wagner."

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Strauss journeyed to Rome and Naples. The result of his impressions was the symphonic fantasie, "Aus Italien" (1886). The composer gave an explanatory title to each of the four movements. Yet this step toward program music was a modest one. The indications were of the nature of those inscribed by Beethoven in his "Pastoral" symphony.

Suddenly Strauss began his cycle of "Tone-poems" with "Macbeth" (1887), which was first performed in America at Chicago (Oct. 26, 1901). There is no explanation or guide except the word "Macbeth," written over a theme, and later in the work the annotation "Lady Macbeth" and a quotation from the tragedy (Act I., scene v.) This score was dedicated to Ritter.

Then followed "Don Juan" (1888), a musical gloss on Lenau's poem; "Tod und Verklärung" (1889), to which Ritter wrote an explanatory poem, but only, it is said, after the work had been finished and performed; "Till Eulenspiegel's lustige Streiche" in rondo form, after an old Rogue's tune (1895),— Strauss refused to furnish a program for this work: "Let me leave it therefore to my hearers to crack the hard nut which the Rogue has provided for them," yet he gave a hint by pointing out the two motives, which "in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet"; "Also sprach Zarathustra" (1896), a translation into music of certain passages from Nietzsche's book of that name; "Don Quixote" (1897), fantastical variations on a theme of a chivalric character, with themes appropriate to the Don and Sancho Panza, with thoughts of the Lady Dulcinea of Toboso and the famous sheep and windmills, and hints at "the tendency of Don Quixote toward erroneous conclusions," as the indefatigable commentator, Mr. Arthur Hahn, assures us. Add to this list an opera, "Guntram" (1892–93), and pieces of smaller dimensions. Remember that during several of these years Strauss was exceedingly busy as a conductor, stationary and wandering, and we may then form some idea of the remarkable capacity and ability of the man for work.

Much has been written in Germany and France for and against the later compositions of Strauss. Mr. Arthur Hahn's pamphlet on "Don Quixote'

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is in twenty-four pages, the orchestral score is of eighty pages, and some idle person of a statistical mind has reckoned that there is a page of commentary for every twenty measures of music, more than a line for each measure.

And so there are many descriptions and explanations of "Ein Heldenleben." One of the longest and deepest -- and thickest — is by Mr. Friedrich Rösch. This pamphlet contains seventy thematical illustrations, as well as a descriptive poem by Mr. Eberhard König.

What is the purpose, the story of this "tone-poem" or "poem of sounds"? (It has been said that Strauss is a musician who wishes to write poetry.) Is the heroic life that of a hero famous in war and dear to the people, or the life of a hero who does not wrestle merely against flesh and blood? It seems to be the purpose of the composer to show the hero as one arrayed against the world, a hero of physical and mental strength, who fights to overcome the world and all that is common, low, pitiably mean, and yet, perhaps, dominant and accepted. Mr. Romain Rolland quotes Strauss as saying: "There is no need of a program. It is enough to know there is a hero fighting his enemies."

The work is in six sections: —

(1) The Hero, (2) The Hero's Adversaries, (3) The Hero's Helpmate, (4) The Hero's Battle-field, (5) The Hero's Works of Peace, (6) The Hero's Escape from the World, and the Completion.

Mr. Rösch makes two divisions of the contents,— one of the poetic sequence of ideas, one of purely technical interest. The former is as follows: —

I. The Hero (first section).
II. The World that enters in Opposition to the Hero.
  (*a*) The Foes of the Hero (second section).
  (*b*) The Helpmate of the Hero (third section).
III. The Life-Work of the Hero.
  (*a*) The Battle-field of the Hero (fourth section).
  (*b*) The Hero's Works of Peace (fifth section).
IV. The Hero's Escape from the World, and the Completion,— the conclusion of the whole matter (sixth section).

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The technical division is as follows : —

I. Introductory clause (introduction of themes).

(*a*) Group of the chief themes of the whole work (first section).

(*b*) Group of the chief contrasting themes (sections 2 and 3).

II. Intermediate sentence (thematic development). Working-up of the chief themes from the preceding introduction ; and there is a subordinate clause with themes which in part are new (sections 4 and 5).

III. Concluding clause (coda). Short development and repetition of some earlier themes.

The Hero.

The chief theme, which is typical of the hero, the whole and noble man is announced at once by horn, violas, and 'cellos, and the violins soon enter. Further themes closely related follow. They portray various sides of the hero's character,— his pride, emotional nature, iron will, richness of imagination, "inflexible and well-directed determination instead of low-spirited and sullen obstinacy," etc. This section closes with pomp and brilliance, with the motive thundered out by the brass ; and it is the most symphonic section of the tone-poem.

The Hero's Adversaries.

They are jealous, they envy him, they sneer at his aims and endeavors, they are suspicious of his sincerity, they see nothing except for their own gain ; and through flute and oboe they mock and snarl. (It has been said that Strauss thus wished to paint the critics who had not been prudent enough to proclaim him great.) Fifths in the tubas show their earthly, sluggish nature. The hero's theme appears in the minor ; and his



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amazement, indignation, and momentary confusion are expressed by "a timid, writhing figure." Finally the foes are shaken off.

The Hero's Helpmate.

This is an amorous episode. The solo violin represents the loved one, who at first is coy, coquettish, and disdains his humble suit. At last she rewards him. The themes given to the solo violin, and basses, 'cellos, and bassoon are developed in the love duet. A new theme is given to the oboe, and a theme played by the violins is typical of the crowning of happiness. The clamorous voices of the world do not mar the peacefulness of the lovers.

The Hero's Battle-field.

There is a flourish of trumpets without. The hero rushes joyfully to arms. The enemy sends out his challenge. The battle rages. The typical heroic theme is brought into sharp contrast with that of the challenger, and the theme of the beloved one shines forth amid the din and the shock of the fight. The foe is slain. The themes lead into a song of victory. And now what is there for the hero? The world does not rejoice in his triumph. It looks on him with indifferent eyes.

The Hero's Mission of Peace.

This section describes the growth of the hero's soul. The composer uses thematic material from "Don Juan," "Also sprach Zarathustra," "Tod und Verklärung," "Don Quixote," "Till Eulenspiegel's lustige Streiche," "Guntram," "Macbeth," and his song, "Traum durch die Dämmerung." Mr. Jean Marnold claims that there are twenty-three of these reminiscences, quotations, which Strauss introduces suddenly, or successively, or simultaneously, "and the hearer that has not been warned cannot at the time notice the slightest disturbance in the development. He would not think that all these themes are foreign to the work he hears, and are only souvenirs."

The Hero's Escape from the World, and Conclusion.

The world is still cold. At first the hero rages, but resignation and content soon take possession of his soul. The bluster of nature reminds him

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of his old days of war. Again he sees the beloved one, and in peace and contemplation his soul takes flight. For the last time the hero's theme is heard as it rises to a sonorous, impressive climax. And then is solemn music, such as might serve funeral rites.

* * *

It has been said that Strauss chose the appellation "tone-poem" for these compositions to mark the predominate importance of the purely musical character; that he repudiated the word "symphonic" to show that he did not fear to abandon the guiding thread when he plunged boldly into the tonal labyrinth; that his musical poems are subjective, untainted by that material objectivity into which too definite programs lead the composer. It is true that these works of Strauss have no detailed program, and that titles and even sub-titles or quotations are used as hints to suggestions, not as maps, not even as inexorable guide-posts. On the other hand, the music itself is by no means music that exists through very independence of form, and is ruled by laws of development even when the subject suggests a special color or tendency. This later music of Strauss thems to be governed by a fancy that is heated by a program which is fully and clearly in the mind of the composer, and is not given to the hearer for his advantage.

The melody of Strauss is chiefly diatonic, and melodic invention is not his strongest characteristic. As a melodist he is nearer Brahms than Wagner, Weber, Tschaikowsky, Verdi. Yet his themes have a common physiognomy, and they are individual. Nor is it too much to say that his whole inspiration is diatonic rather than chromatic. As a developer of themes, as a polyphonist, Strauss is a virtuoso of amazing brilliance, and whatever may be thought of his aims, and — is recklessness the word? — his wildest pieces are by no means without a certain unity. His inspiration is not versatile: his thought, wherever it be directed, wears the same face. His orchestration is almost always interesting. And, after all, is his polyphony art? Is not his genius sometimes hidden by fumes of "Dionysiac drunkenness"? There are these thoughts, and Mr. Jean Marnold has voiced them admirably.

There are others who claim that Strauss has gone beyond Wagner, that he is the founder not of a new school, but of a new art. Their eulogy is

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frenetic, nor do they hesitate to proclaim Strauss as the hero of his last tone-poem.

Some, as Mr. Claude Achille Debussy, of Paris, a musician of rare gifts and ultra-modern tendencies, rub their eyes and say with him after hearing "Till Eulenspiegel": "This piece is like an hour of new music at the madhouse,— clarinets describe distracted trajectories, trumpets are always muted, horns foresee a latent sneeze, and hurry to say politely, 'God bless you!' a big drum makes the boum-boum that italicizes 'the clown's kick and gesture; you burst with laughter or howl in agony, and you are surprised to find things in their usual place, for if the double-bass blew through their bows, if the trombones rubbed their tubes with an imaginary bow, and if Mr. Nikisch were found seated on the knees of an *ouvreuse*, all this would not surprise you. But in spite of all this the piece is full of genius in certain ways, especially in the prodigious surety of the orchestration, and the mad spirit that sweeps one along from beginning to end."

And thus are men divided, and thus is there wrangling in families and wordy war on account of Music which to thousands of well-to-do and estimable citizens is nothing but a succession of more or less displeasing sounds.

A List of Works by Richard Strauss which have been performed at these Concerts.

"Aus Italien," symphonic fantasia, Dec. 22, 1888, Jan. 12, 1901.
"Don Juan," tone-poem, Oct. 31, 1891, Nov. 5, 1898.
Symphony in F minor, Nov. 4, 1893, Jan. 6, 1900.
Preludes to Acts I. and II. of "Guntram," Nov. 9, 1895.
"Till Eulenspiegel's lustige Streiche," Feb. 22, 1896, Nov. 25, 1899.
"Tod und Verklärung," tone-poem, Feb. 6, 1897, March 18, 1899.
"Also sprach Zarathustra," tone-poem, Oct. 30, 1897, March 17, 1900.
"Ein Heldenleben," tone-poem, Dec. 7, 1901.

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(Baptized at Bonn, Dec. 17, 1770, and therefore born probably on the 16th of December; died at Vienna, March 26, 1827.)

In 1801 Beethoven's deafness, which had begun with a roaring in his ears, grew on him. He suffered also from frightful colic. He consulted physician after physician. He tried oil of almonds, cold baths and hot baths, pills and herbs and blisters. He was curious about galvanic remedies, and in his distress he wrote: "I shall as far as possible defy my fate, although there must be moments when I shall be the most miserable of God's creatures. . . . I will grapple with fate; it shall never pull me down."

Dr. Schmidt sent him in 1802 to the little village of Heiligenstadt, where, as the story goes, the Emperor Protus planted the first vines of Noricum. There was a spring of mineral water,— a spring of marvellous virtues,— which had been blessed by Saint Severinus, who died in the village and gave the name by which it is known to-day. Beethoven's house was on a hill outside the village, isolated, with a view of the Danube valley. Here he lived for several months like a hermit. He saw only his physician and Ferdinand Ries, his pupil, who visited him occasionally.

Nature and loneliness did not console Beethoven. It was at Heiligenstadt that he wrote the document known as "Beethoven's will," which, addressed to his "brothers, Carl,—— Beethoven," drips yew-like melancholy.

In this condition of gloom and despair, Beethoven wrote his second symphony, which is full of innocent pleasure, frank gayety, "pleasing badinage." As Berlioz says: "The first *Allegro* that follows the admirable *Adagio* is of headlong dash. The *Andante*"— Berlioz refers to the *Larghetto*—"is not treated in the manner of that in the first symphony. The theme is not worked in canonic imitation, but a frank, pure song exposed at first by the strings, then ornamented with rare elegance by means of delicate figures, whose character never strays far from the sentiment of tenderness that is the distinctive feature of the chief thematic

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idea. There is a ravishing portrayal of innocent pleasure, which is scarcely shadowed by a few moments of melancholy. The *Scherzo* is as frankly gay in his capricious fancy as the *Larghetto* has been wholly calm and happy, because everything is smiling in this symphony."

How is it then with those who insist that music always reflects the mental condition of the composer?

In a sketch book that is dated 1801–1802 the theme of the *Larghetto* appears as given to the horns.

The symphony in D was first performed at a concert given by Beethoven at the Theater an der Wien, April 5, 1803. The other numbers of the program were his oratorio, "Christus am Oelberge," first symphony, concerto in C minor for piano and orchestra. Certain pieces that had been rehearsed were omitted, that the concert might not be too long. The prices of admission were raised; some were doubled; the prices of the reserved seats were tripled. The receipts amounted to 1,800 gulden. The concert began at six o'clock. The rehearsal, which began at 8 A.M., was most unsatisfactory until Prince Karl Lichnowsky ordered cold meats, bread and butter, and wine to be brought in large baskets.

The reviews of the new works were few and cool. One critic declared in the *Zeitung für die elegante Welt* that the first symphony was superior to the second, because the first was written throughout with more spontaneity and ease, while the attempt in the second to achieve something new and surprising was too evident. Another critic (1804) said many strange modulations should be cut out. Another, in 1805, wrote that the symphony was too long, the too frequent use of the wind instruments destroyed the effect of beautiful passages, the *Finale* was too bizarre, savage, noisy; but he admitted wealth of new thought, depth of knowledge, original expression, in this work of a powerful genius. Spazier likened the symphony unto a repulsive monster, a wounded serpent "which would not die, and in dying (in the *Finale*) still dealt vain but furious blows with his tail, stiffened by the last agony."

The symphony was published in 1804. It was arranged by Ries as a trio for piano, violin, and 'cello, and Beethoven revised it; by Ebers as a nonet; by Ries as a quintet, with double-bass, flute, and two horns *ad lib.*; by Hummel as a quartet for piano, flute, violin, and violoncello.

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SATURDAY EVENING, DECEMBER 21, at 8.00 o'clock.

PROGRAMME.

Dvorak	Overture, "Husitka"
Weber	Aria from "Oberon"
Schubert	Unfinished Symphony
Wagner	Aria from "Rienzi"

Berlioz

a. Minuet of Will-o'-the-Wisps
b. Waltz of Sylphs
c. Rakoczy March

} From "The Damnation of Faust," Op. 24

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STEINERT HALL

TWO PIANOFORTE RECITALS

Mr. FÉLIX FOX

Thursday Evening, December 12, at 8

PROGRAM

(*a*)	*Bach-Philipp*	Prelude. Adagio. Fugue.
(*b*)	*Stephen Heller.*	Voyage autour de ma chambre. Allegro vivace. Allegro agitato. Lento con espressione. Con moto.
(*a*)	*Brahms.*	Ballade, Op. 10, No. 1.
(*b*)	*E. Bernard.*	Etude in A major.
(*c*)	*Rubinstein.*	Etude, Op. 23, No. 3.
(*d*)	*Saint-Saens.*	Third Mazurka.
(*e*)	*F. Blumenfeld.*	Etude de Concert.
(*a*)	*Chopin.*	Scherzo in C-sharp minor.
(*b*)	*Schubert.*	Sonata in A major. Allegro moderato. Andante. Allegro.

Second Concert, Tuesday Afternoon, December 31, at 3

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The December Playing Test will take place in Faelten Hall before the entire Faculty of the School and a limited number of visitors, beginning Saturday, December 14, at 9 o'clock, and continuing throughout the following week.

For particulars regarding admission to the Playing Test inquire at the office of the

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MR. F. HEIN, Horn.

Programme of First Concert, Monday evening, December 16.

MOZART . Quintet in E-flat major for Oboe, Clarinet, Horn, Bassoon, and Piano.

C. M. LOEFFLER . . Two Rhapsodies for Oboe, Viola, and Piano

S. LAZZARI Octet for Flute, Oboe, English Horn, Clarinet, Two Horns, and Two Bassoons.

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Mr. HEINRICH GEBHARD, Piano. Mr. F. HEIN, Horn.
J. HELLEBERG, Bassoon.

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Alto, Mrs. Clara Poole-King
Tenor, Mr. Ellison Van Hoose
Bass, Mr. Frederic L. Martin

Wednesday, December 25, 1901

The Messiah

Soprano, Miss Effie Stewart
Alto, Miss Lucie A. Tucker
Tenor, Mr. Glenn Hall
Bass, Mr. Whitney Tew

Sunday, February 9, 1902

Gallia

(*Gounod*)

Stabat Mater

(*Rossini*)

Soprano, Mrs. Kileski-Bradbury
Contralto, Mrs. Schumann-Heink
Tenor, Mr. H. Evan Williams
Bass, Mr. Pol Plançon

Good Friday, March 28, 1902

Bach's Passion Music

(*According to St. Matthew*)

Soprano to be announced
Alto, Miss Gertrude May Stein
Tenor, Mr. William H. Rieger
Bass, Mr. Gwilym Miles
Bass, Mr. Jos. Baernstein

Easter Sunday, March 30, 1902

The Creation

(*Haydn*)

Soprano, Mrs. Emma Juch

The other Soloists to be announced

On Thursday, Friday, and Saturday, December 5, 6, and 7, after 8.30 A.M., our season ticket-holders of last year can procure their former seats at Symphony Hall.

During the week beginning Monday, December 9, after 8.30 A.M., the sale of season tickets will be open to the public. The season tickets include the choice of one performance of the MESSIAH, and carry the right of renewal for another season to the same seats.

The price of season tickets for four concerts will be $8.50, $6.50, and $4.50, according to location. Sale at Symphony Hall. Telephone, Back Bay 1492.

The sale of single tickets for the MESSIAH concerts, $2.00, $1.50, and $1.00, will open Monday, December 16, at 8.30 A.M., at Symphony Hall, and also at Wright & Ditson's, 344 Washington Street.

Information in regard to soloists, sale of tickets, etc., can be obtained by addressing the Secretary.

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	Spinning Song.	Mendelssohn
	Berceuse }	Chopin
	Ballade, G minor }	
SONATE, Op. 36 (Violoncello and Piano).		Grieg

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Thursday Evening, January 2, 1902, at 8

Programme

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QUARTET, Peters' Ed., No. 14 - - - - - - - - *Mozart*

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b. Etude de Concert . . . . *Schloezer*
MISS SHAY

VIOLIN SOLI. *a.* Aria . . . . . *Bach*
b. Romance, G major . . . *Beethoven*
HERR KUBELIK

RHAPSODIE HONGROISE, NO. 12 . . . . . *Liszt*
MISS SHAY

VIOLIN SOLO. "Non cor piu non mi sento" . . . *Paganini*
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Mr. HAROLD BAUER **Mr. ALWIN SCHROEDER**

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PROGRAMME

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Mozart: Recitativ and Aria of Donna Anna from "Don Giovanni"

Wagner: Fünf Gedichte:
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- *b.* Stehe still
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1901–1902

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SATURDAY EVENING, DECEMBER 21, at 8.00 o'clock.

PROGRAMME.

Dvorak . . . . . Overture, "Husitská," Op. 67

Weber . . Scene and Aria, "Ocean! Thou Mighty Monster," from "Oberon"

Schubert . . . . Unfinished Symphony in B minor
I. Allegro moderato
II. Andante con moto

Wagner . . . Scene, "Just God!" and Aria, "My Life fades in its Blossom," from "Rienzi"

Berlioz . . Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and Rákóczy March, from "The Damnation of Faust"

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DRAMATIC OVERTURE, "HUSITSKÁ," IN C, OPUS 67 . . ANTON DVOŘÁK.

(Born at Mühlhausen (Nelahozeves) near Kralup (Bohemia), Sept. 8, 1841; now living at Prague.)

Dvořák was invited to write an overture for the opening of the new Bohemian theatre at Prague, Nov. 18, 1883. As far back as 1786 there was at Prague a small and wretched theatre in which Czech was the stage language. Czech was some time afterward permitted on the stage of the German theatre recognized by the government. Plays in this language were performed only on Sunday afternoon, but in 1848 such performances were held twice a week.

The Czechs had their own theatre—"Interimstheater"—in 1862. It was small and cramped. Other buildings were tried, but the cornerstone of a new National theatre was laid in 1868, and Smetana's opera, "Dalibor," was performed in celebration. While this opera-house was building, a new Bohemian theatre of wood was used for Czech plays and operas, but the National theatre was finally dedicated June 11, 1881. Smetana's "Libusa" was performed. The composer, stone-deaf, sat in the director's box, saw the enthusiasm, and heard not a note of his music. This theatre was burned to the ground September 28 of that year. The fire kindled national pride. Concerts were given throughout Bohemia, meetings were held even in villages, the poorest contrived to give something, and the new National theatre was opened Nov. 18, 1883. Again the opera was "Libusa." No mention was made in the German music journals of this "Husitská" overture by Dvořák, although the dedication of the theatre was reported and the opera named.

Dvořák for some years was a viola player in bands that picked up money at cafés and dance halls. The band that he belonged to in 1862 was chosen to supply the incidental music at the Interimstheater; and,

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when the National theatre was established, he joined the orchestra. Smetana was the conductor (1866–74).

The "Husitská" overture was played at London, March 20, 1884, and at Berlin, Nov. 21, 1884, in each instance under the direction of the composer. The first performance in the United States was at New York, Oct. 25, 1884, at one of Mr. Van der Stucken's Novelty Concerts. The overture was played here under Mr. Nikisch, Nov. 26, 1892.

It was Dvořák's purpose to celebrate in music the wars of the Hussites, and he used a phrase from a Hussite hymn as one important theme, which undergoes many changes. The theme is solemn, defiant, plaintive, a rallying-cry in battle. When the overture was produced in Vienna (1892), Hanslick said in the course of his review: "The *Allegro* is of fanatical spirit, as though passages were orchestrated with hatchets, scythes, and battle-maces." Indeed, melancholy and fanaticism here go hand in hand; and the fanaticism of the Hussites found expression occasionally in rude music, as when Ziska, their general, dying of the plague, ordered his flesh to be exposed as prey to birds and wild beasts; "but that his Skin should be made a Drum, assuring them, the Enemy would fly at the very Beat of it; What he desir'd was done, which had the Effect he promis'd."

This Ziska is in the great gallery of opera. There is Kott's "Ziškuv dub" (Brünn, 1841); and there is "Ziška vom Kelch," by Sobolewski (Königsberg, 1851). Is the flaying of the dead hero the attraction of the last scene, or does the opera end with a drum solo? And what became of the Ziska drum?

The story of the drum was accepted by many even in the sceptical eighteenth century. Frederick the Great, who was addicted to the flute, bore off Ziska turned to noise among the spoils of war, when he returned from Bohemia to his own town. Voltaire asked him in verse concerning the ex-

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ploit, and the king answered him in verse. These two poems (1743) would not pass even with Sir Andrew Aguecheek as "very gracious fooling." There is a picture of this drum in the Boston Public Library ("Magasin Pittoresque," Paris, 1843, pp. 130, 131). The skin is that of a man, and it is taken from his back and chest.

The "Husitská" overture was one of the orchestral pieces played at the Music Festival in Prague (Nov. 6–11, 1901) in celebration of Dvořák's sixtieth birthday.

Huss and his followers have been thus treated in music: —

***

"Johann Huss," oratorio, Löwe (1842); "Die Hussitenbraut," opera by Šebor (1868); Henri Kling's music to Tognetti's drama, "Johann Huss" (about 1875); "Die Hussiten von Naumburg," play by Kotzebue, music by Salieri (1803), also by B. A. Weber, Chr. Schulz, Ign. Walter, Kranz, Ebell; Méhul wrote music for Duval's drama, "Les Hussites," an adaptation of Kotzebue's play (Paris, 1804); "Johann Huss," opera in four acts by Angelo Tessaro (Padua, 1886; revived at Treviso, 1898); Smetana's symphonic poems, "Tabor" (1878), "Blanik" (1879); Fibisch's "Blanik" (1881).

***

In connection with this subject it is of interest to note that some of the Czechs have applied to St. Petersburg for the canonization of John Huss, whom they would prefer to Saint John Nepomuc as the national saint. They say that the latter was a money lender, who recovered his loans by

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spiritual terrors. Yet some excellent men have claimed that Huss was a Devil-worshipper, that he believed in the perfect equality of the powers of good and evil.

"Those old-fashioned enough to admire . . . George Sand's 'Consuelo' will remember the prominence she gives to this theory, which is, besides, likely enough when we consider the affinities between Bohemia and the Danubian provinces, which formed in Huss's time the seat of the Manichæan propaganda. It was doubtless this which caused the blameless Bohemian to be looked on by other Europeans as hardly human, and made Dugald Dalgetty to speak of Bethlem Gabor's service as on a par with the Janissaries.'"

Miss Pauline Cramer, who appears for the first time at these concerts, was born at Munich. Her father was a Danish painter. Her mother was a German. Miss Cramer studied singing under Mrs. Leonoff and at the Munich Music School and Opera House. She appeared in public for the first time at Bayreuth in 1882 as the bearer of the Grail in "Parsifal,"—a mute part; and she was one of the flower maidens. In 1884 she impersonated Venus in "Tannhäuser" at London. Since then she has made London her home. She came to the United States with Mr. Armbruster, the lecturer, and appeared here for the first time at the Lowell Institute last season.

Scene and Air, "Ocean! Thou Mighty Monster!" from "Oberon."

Carl Maria von Weber.

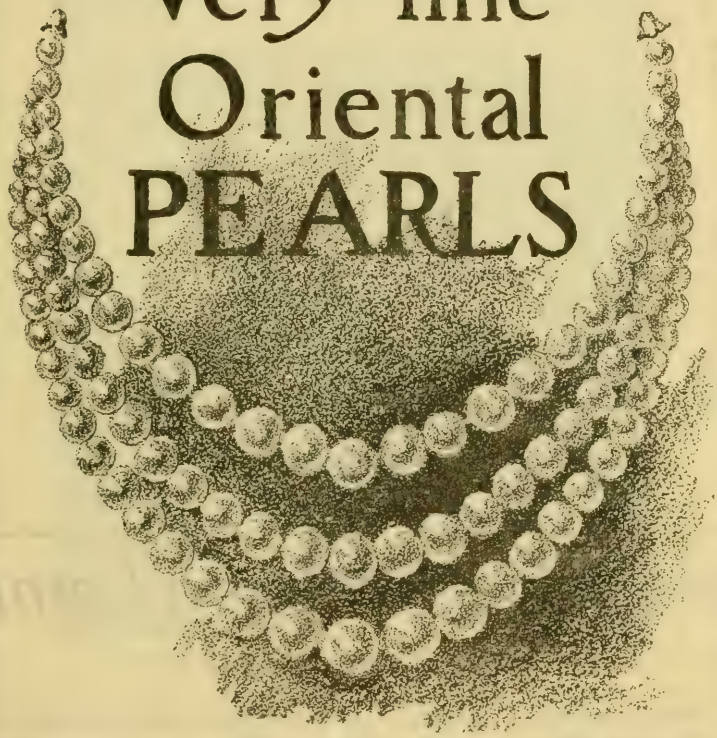
(Born at Eutin, Oldenburg, Dec. 18, 1786; died at London, June 5, 1826.)

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by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, April 12, 1826.

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Oberon and Titania have vowed never to be reconciled until they find lovers faithful to each other in adversity. Puck resolves to serve Oberon, his master, by bringing together Huon and Rezia. Huon has been ordered by Charlemagne to go to Baghdad, to kill the favorite, and to wed the Caliph's daughter, Rezia. The lovers are brought together, and swear to Oberon that they will be true in spite of all temptation. Huon has killed the favorite, and made his escape by the aid of the magic horn, a gift of Oberon. The lovers are homeward bound. A mighty tempest rises, and Rezia is thrown upon a rock. It is then that she makes her famous apostrophe: —

Ocean! thou mighty monster, that liest curl'd
Like a great green serpent round about the world —
To musing eye thou art an awful sight,
When calmly sleeping in the morning light;
But when thou risest in thy wrath, as now,
And fling'st thy folds around some fated prow,
Crushing the strong-ribb'd bark as 'twere a reed,
Then, Ocean, art thou terrible indeed.

Still I see thy billows flashing,
Through the gloom their white foam flinging,
And the breakers, sullen dashing;
In mine ear hope's knell is ringing.
But lo! methinks a light is breaking
Slowly o'er the distant deep,
Like a second morn, awaking
Pale and feeble from its sleep.
Brighter now, behold 'tis beaming
On the storm whose misty train
Like some shatter'd flag is streaming,
Or a wild steed's flying mane.

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And now the sun bursts forth, the wind is lulling fast,
And the broad wave but pants from fury past.

Cloudless o'er the blushing water
Now the setting sun is burning,
Like a victor, red with slaughter,
To his tent in triumph turning.
Ah! perchance these eyes may never
Look upon its light again,
Fare thee well, bright orb, forever,
Thou for me wilt rise in vain!

But what gleams so white and fair,
Heaving with the heaving billow?
'Tis a sea-bird, wheeling there,
O'er some wretch's wat'ry pillow.
No, it is no bird, I mark,
Joy, it is a boat! a sail!
And yonder rides a gallant bark
Unimpaired by the gale!

O transport! My Huon! haste down to the shore.
Quick, quick, for a signal this scarf shall be wav'd;
They see me! they answer! they ply the strong oar;
My husband! my love! we are sav'd, we are sav'd.

Weber was asked by Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, Weber buckled himself to the task of learning English, that he might fully know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman, named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber noted down his "first ideas" Jan. 23, 1825.

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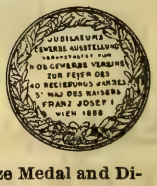
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The opera was finished April 10, 1826. Rezia's scene was completed Oct. 16, 1825. Weber received for the opera £500.

Although Weber was then so feeble that he could scarcely stand without support, he was busy at rehearsal and "directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden: "The music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

***

The woman who created the part of Rezia was Mary Anne Paton, who, years ago as Mrs. Joseph Wood, was the toast of this town. Her life was an adventurous one. She was born (1802) in Edinburgh, the daughter of a master in the High School; and, as a little girl, she played the violin, piano, and harp. When she was eight years old, she played and sang in public, and she published some of her own compositions. She went to London in 1811 and applied to Bishop for singing lessons. He refused to teach her. She went about offering her services without charge, but she was constantly repulsed, and she sang chiefly at private parties. At last in 1822 she appeared at the Haymarket as Susanna in "The Marriage of Figaro," triumphed gloriously, and was then engaged at Covent Garden to sing in leading parts. She was "a very agreeable-looking girl. Her figure was about the middle height, slender and delicate. Her hair and eyes were dark, her complexion clear. Her face was not very beautiful when in repose, but, when animated in acting or singing, its expression reflected every change of sentiment, and her countenance beamed with vivacity. . . . Her voice was sweet, brilliant, and powerful, its compass extending from A to D or E, and her intonation was correct. . . . Her style was naturally florid. . . . She had warm sensibility."

About this time Miss Paton fell madly in love with a young man named Blood, a surgeon of good family, who was extremely fond of music. They were betrothed, but her father objected violently. She was obstinate until the day of the wedding, when she "stated that prudential motives

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induced her for the present to recede." She also returned her lover's gifts. He immediately married a play-actress, and Miss Paton, who began "to droop and become melancholy" was consoled only by a secret marriage (1824) with Lord William Pitt Lennox, a younger son of the fourth Duke of Richmond.

Weber first heard Miss Paton — for she kept her maiden name — in his own "Der Freischütz." He was delighted with her. He wrote his wife: "Miss Paton is a singer of the first rank and will play Rezia divinely. . . . I really cannot see why the English singing should be so much abused. The singers have a perfectly good Italian education, fine voices and expression." After the performance of "Oberon" he wrote, "Miss Paton sang superbly."

Planché says in his "Recollections and Reflections": "Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability." "Equally" here refers to Braham, the Sir Huon.

In 1826 Miss Paton was acknowledged and received as the wife of Lord William Lennox. Her days and nights were full of trouble. Her health was such that the public was often disappointed; ugly stories were noised about; there was a divorce; and Miss Paton chose for her second husband "Mr. Wood, a kind-hearted young vocalist, who had lately appeared on the Covent Garden boards."

We learn from the "Memoir of Mr. and Mrs. Wood" that Miss Paton as Lady Lennox was well treated by her husband's family: "She was never asked to sing, even at their domestic parties, but was treated with the greatest respect, though she often voluntarily delighted the circle with the syren strains of her melodious voice." Lennox was jealous, and had "groundless suspicions" of Wood; but let us listen to the biographer: —

"He charged Lady Lennox with having transferred her affections from himself to Wood. The lady repelled the allegation indignantly. Crimination and recrimination followed; and Lennox, forgetful of every honorable feeling, regardless of every manly impulse, struck her a violent blow, which felled her to the earth! We have no words to express our indignation at this outrage.

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'The man who lays his hand upon a woman, save in the way of kindness,
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"The injured woman rose with a changed spirit, and left the house of Lord Lennox, never to return."

Wood and Miss Paton were married in 1831. The jewels given her by Lord Lennox were sold, and brought £529.

The Woods first visited the United States in 1833, and appeared at the Park Theatre, New York, in September. Richard Grant White is the author of this characteristic note: "Her voice was powerful, of uncommon compass, and agreeable in quality, although not sympathetic. Her vocalization was moderately good, her style brilliant; and as a *bravura* singer she could hold her own even with all but the greatest of the Italian prima donnas of her day. It was in finish of vocalization, in purity and simplicity of style in *cantabile* passages (supreme test of high vocal art), and in expression, that she fell short of their excellence. She was a 'fine woman,' but not handsome, her mouth being so large that when she opened it it became cavernous, with stalactic teeth. But her eyes were bright, and her face when she was acting pleased her audiences. She had been married to Lord William Lennox, a squint-eyed scapegrace, who treated her so brutally that she obtained a divorce from him and eagerly accepted as her second husband Joseph Wood, a tall, handsome pugilist, whose fine, but quite uncultivated, tenor voice took him out of the prize ring, and who won her heart by giving her noble husband a thrashing. . . . Mrs. Wood was worshipped almost as if she had been a beauty. I remember, being at boarding-school, in the lowest form, how a young gentleman in the highest, the cock and the swell of the school,— an awful being who had

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attained the mature age of perhaps seventeen years, and of whom it was said that he could raise whiskers,— returning from Philadelphia after the long vacation, brought with him a lithographic portrait of Mrs. Wood as Amina. This he had framed and hung in the most conspicuous part of his room, with a crimson cushion before it, upon which he compelled all his visitors to kneel, at least once, on pain of exclusion from his apartment and his good graces. The Woods preserved their popularity here until, on occasion of a petty quarrel with a New York actress named Conduit, there was a cabal raised against them, the American eagle screamed defiance, and, amid a disgraceful disturbance, which attained almost the proportions of a riot, they were driven from the stage of the Park Theatre in 1836."

General James Watson Webb of the *Courier* was prominent in fomenting this row, which is described at length in the "Memoirs" above quoted. All sorts of missiles were thrown on the stage, from a cent to a piece of a bench six feet long. The friends of Wood — among them were Wetmore, Hone, Ogden, Pell, Livingstons, and Carrolls — presented the Woods with "a splendid service of plate." Of this service were two goblets with covers, "surmounted with a beautifully chased American eagle, of the frosted chasing, gilded inside richly, with scroll in front for engraving inscription."

The Woods made their first appearance in Boston, Dec. 4, 1833, in an English adaptation of Rossini's "La Cenerentola." They were here again in 1835, 1836, 1840. And here too there were squabbles, which are described in Col. W. W. Clapp's "Record of the Boston Stage."

In 1843 Mrs. Wood entered a convent, which she soon left. Her career as a public singer ended about 1844. She went into the country and took "a warm interest in the Anglican service," drilled a choir, and sang solos. She died in 1864. Her husband married a singer named Sarah Dobson, and died in 1890.

* * *

The first performance of "Oberon" in the United States was at New York, Oct. 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, Sept. 20, 1826; but it was not Weber's opera. It may

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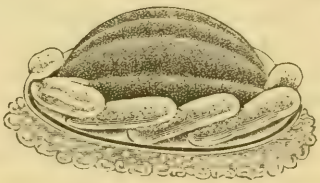
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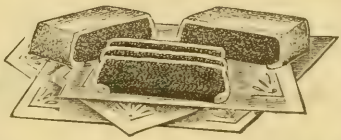
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have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business." She visited Boston during the season of 1828–29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. The first performance in Boston was at Music Hall (which was turned into a theatre) by the Parepa Rosa Company, May 23, 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

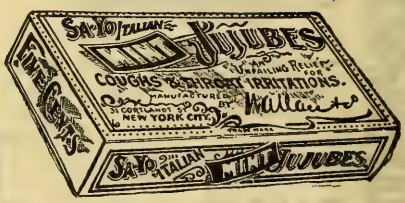
The scene "Ocean! thou mighty monster" has been sung at these concerts by Gabriella Boema (1883), Fursch-Madi (1886), Emma Juch (1892), Mrs. Eaton (1894), Gadski (1898).

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Unfinished Symphony in B minor . . . . . Franz Schubert.

(Born at Lichtenthal, near Vienna, Jan. 31, 1797; died at Vienna, Nov. 19, 1828.)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." He closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erl King Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822) in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the symphony in B minor, No. 8 (Oct. 30, 1822). He finished the *Allegro* and the *Andante*, and he wrote nine measures of the *Scherzo*. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820, and it was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna, and in 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the "Gesellschaft der Musikfreunde." He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses, by Anselm. He added, toward the end of the letter: "He (Anselm) has a treasure in Schubert's B minor symphony, which we put on a level with the great symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although several times he visited Graz. Perhaps he was afraid that, if the manuscript came to light, he could not gain possession, and the symphony, like the one in C, would be produced elsewhere than at Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear, and there is reason to believe that Joseph insisted on this condition (see "Johann Herbeck," by L. Herbeck, Vienna, 1885, p. 165).

In 1865 Herbeck was obliged to journey with his sister-in-law, who

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sought health. They stopped in Graz, and on May 1 he went to Ober-Andritz, where the old and tired Anselm, in a little, hidden, one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, his indifference dropped from him, and after breakfast he took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be exceedingly appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschafts concert, Dec. 17, 1865, under Herbeck's direction. The program was as follows: —

Overture in C minor (new) . . . . . *Hüttenbrenner*
Symphonie in B minor . . . . . *Schubert*
1. Allegro
2. Andante (MS. First time.)
3. Presto vivace, D major
Old German Songs, unaccompanied
1. Liebesklage
2. Jägerglück . . . . . *Herbeck*
(First time.)
Symphony in A . . . . . *Mendelssohn*

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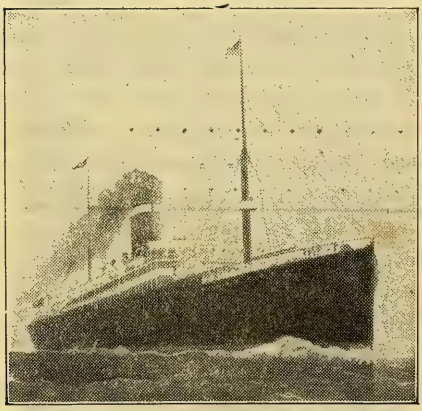
What was this "*Presto vivace*, D major," put on the program as the third movement of the "Unfinished" Symphony? There are only nine measures of the *Scherzo*, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.

Hüttenbrenner's overture was described as "respectable *Kapellmeistermusik*"; "no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Mr. Zerrahn, Feb. 26, 1868.

***

The symphony remained a fragment, as "Christabel," until a Berliner named August Ludwig added two movements of his own invention. He entitled the third "*Philosophen-Scherzo*," in which "a ring was put through the nose of the bear Learning, *i.e.*, counterpoint, that he might dance, to the amusement of all." "The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who pines in constraint." The *Finale* is a "March of Fate," and it is described by the composer at length and in fearsome words. The motto is "Brazen stalks Fate, yet is she crowned with roses and love!" "Truly," says Ludwig, "Fate has stalked with brazen steps over our ancient masters.



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SCENE, "JUST GOD!" AND ARIA, "MY LIFE FADES IN ITS BLOSSOM," FROM "RIENZI" . . . . . RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

"Rienzi, der Letzte der Tribune," grand opera in five acts, book and music by Richard Wagner, was performed for the first time at Dresden, Oct. 20, 1842. Schröder-Devrient was the Adriano, and Tichatschek the Rienzi. Wagner conducted.

The book is founded on Bulwer's novel. The situation of the scene sung at this concert is as follows: Adriano Colonna loves Irene, the sister of Rienzi, Tribune of the People. The Colonna-Orsini faction has tried to kill Rienzi. The conspirators have been pardoned, but they are again against the tribune. Civil war is at hand. Adriano stands between love and duty.

The following prose translation of Adriano's scene and aria is by Mr. W. F. Apthorp: —

Just God, so 'tis already decided! The people cry for arms — 'tis no longer a dream! O Earth, engulf me, lamentable one! Where is a fate that's like to mine? Who let me fall thy victim, dark Power? Rienzi, thou disastrous one, what a fate didst thou conjure upon this hapless head! Whither shall I wend my wandering steps? Whither this sword, the knight's adornment? Shall I turn it toward thee, Irene's brother? . . . Shall I draw it against my father's head?

(*He falls exhausted upon an overturned column.*)

My life fades in its blossom, all my knighthood is gone; the hope of deeds is lost, happiness and fame shall never crown my head. My star shrouds itself in murky crape

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in its first brightness of youth; through sombre glows even the ray of the beautifullest love pierces me to the heart. (*Tocsin signals are heard.*) Where am I? Ha! where was I but now? — The tocsin! God, 'tis soon too late! What shall I do! Ha! only one thing! I will flee outside the walls to my father; [perhaps his son will succeed in reconciliation. He must hear me, for I will die willingly, grasping his knees.] The Tribune, too, will be merciful; I will turn glowing hatred to peace! Thou God of mercy, to Thee I pray, who inflamest every bosom with love: arm me with strength and blessing, let reconciliation be my sacred office! (*He hurries off.*)

The first performance of "Rienzi" in this country was at New York, March 4, 1878. Pappenheim was the Adriano, and the late Charles R. Adams the Rienzi. Max Maretzek was the conductor.

Adriano's scene and aria were sung here at a concert of the Boston Symphony Orchestra, Nov. 27, 1897, by Miss Gertrude May Stein.

Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and Rákóczy March, from "The Damnation of Faust." . Hector Berlioz.

(Born at la Côte Saint-Andre, Dec. 11, 1803; died at Paris, March 9, 1869.)

The romantic Berlioz, who was especially romantic in statements of fact, tells us in his Memoirs that he wrote the Ballet of Sylphs in Vienna. "I have said when and how I wrote in one night, also in Vienna, the march on Rákóczy's Hungarian theme. The extraordinary effect it produced in Pesth tempted me to introduce it in my score of 'Faust.' I took the liberty of putting my hero in Hungary at the beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought. A German critic found it exceedingly strange that I had made Faust travel to such a place. I do not see why I should not, and I should not have hesitated the least in the world to take him anywhere else, if it would have helped my score. I had

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not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust, without any shock to probability. Other German critics took up this singular thesis later, and attacked me with still greater violence for the changes I made in Goethe's plan! As if there were no other 'Fausts' than Goethe's! . . . I have often wondered why those same critics never reproached me for the libretto of my 'Romeo and Juliet' symphony, which is little like the immortal tragedy. No doubt, because *Shakespeare is not a German.* Patriotism! Fetishism! Cretinism!"

Christopher Marlowe pictures Faust as an accomplished traveller who was personally conducted by Mephistopheles. Faust says (scene vii.):—

> Having now, my good Mephistophilis,
> Passed with delight the stately town of Trier,
> Environed round with airy mountain-tops,
> With walls of flint, and deep entrenchèd lakes,
> Not to be won by any conquering prince;
> From Paris next, coasting the realm of France,
> We saw the river Maine fall into Rhine,
> Whose banks are set with groves of fruitful vines;
> Then up to Naples, rich Campania,
> Whose buildings fair and gorgeous to the eye,
> The streets straight forth, and paved with finest brick;
> Quarter the town in four equivalents.
> There saw we learnèd Maro's golden tomb,
> The way he cut, an English mile in length,
> Thorough a rock of stone in one night's space;
> From thence to Venice, Padua, and the rest,
> In one of which a sumptuous temple stands,
> That threats the stars with her aspiring top.
> Thus hitherto has Faustus spent his time:
> But tell me, now, what resting place is this?
> Hast thou, as erst I did command,
> Conducted me within the walls of Rome?

The Minuet of Will-o'-the-Wisps is an instrumental serenade given by command of the Fiend under the window of Margaret.

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The Ballet of Sylphs is a short movement during which sylphs dance away through the air, after they have sung, in obedience to Mephistopheles, the beauty of Margaret to Faust, asleep on the banks of the Elbe.

In the first act of Berlioz's dramatic legend Faust is alone on a Hungarian plain at sunrise. He rejoices in the spring, and as, in love with solitude, he is glad to be far from the crowd and human strife, he hears vaguely fragments of the fanfare in the Rákóczy March. Peasants dance and sing. And then an army advances, "the sons of the Danube." "Every heart trembles at their song of triumph: mine alone remains cold, insensible to glory."

Berlioz, early in 1846, was about to leave Vienna for Budapest. He wrote the Rákóczy March the night before his departure. "A Viennese amateur, who knew well the manners of the country I was to visit, came to me some days before with a volume of old airs. 'If you wish to please the Hungarians,' he said, 'write a piece on one of their national airs. They will be enraptured, and you in turn will give me, when you are back, news of their *Elien* (hurrah!) and applause. Here is a collection, and you have only to choose.' I took his advice and chose the Rákóczy tune." The description of the reception of the march by the Hungarians is well-known (Mémoires de Hector Berlioz, II., pp. 210–213).

***

Akos László gives this account of the origin of the Rákóczy March: — When Prince Franz Rákóczy II. (1676–1735) entered in solemn state his town of Eperjes, bringing with him his young bride, the Princess Amalie Karoline, daughter of Duke Vanfried of Hesse, the leader of the gypsies, Michael Barna, court fiddler and favorite of the Prince, wrote a processional march in honor of the pair and played it with his band. The march was originally of a joyous nature, but Barna rewrote it. He learned that his master was about to revolt against the Austrian house, in spite of the treaty of Szatmár; and he threw himself at the feet of his master, and with tears he spoke from his heart: "Most gracious Prince!

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The Prince died exiled in Turkey, whither Barna had followed him.

The "Rákóczy Song" was popular among the Hungarian people and the wandering gypsy musicians. It was first put in notation by Karl Vaczek of Jászó, who died, very old, in 1828. He was an amateur who had played the flute before the Austrian court, and was known as one learned in music. He learned the Rákóczy tune from a grandchild of Michael Barna, a woman renowned throughout all Hungary for her beauty and fiddling; and her name was Panna Czinka.

Vaczek wrote the tune on paper and gave the manuscript to a fiddler named Ruzsitska, who made of it a greater work, for he broadened it into a march and battle music.

The original melody of Barna was preferred by the Hungarians. Berlioz in his transcription used portions of Ruzsitska's version; he took the true "Rákóczy song" and also Ruzsitska's battle music.

Panna Czinka was educated musically by a German Kapellmeister at Rozsnyo. When she was fourteen, she married a gypsy who played the "Viola da Gampa," and with her husband and her two brothers went here and there in Hungary. Their performance of the Rákóczy March was sensational. Before her death her band was composed wholly of her sons. When she died, her beloved Amati, which had been given her by the Archbishop of Czáky, was buried with her; for she had asked this.

***

"The Damnation of Faust" was given for the first time at the Opéra-Comique, Paris, Dec. 6, 1846. The singers were Mrs. Duflot-Maillard, Roger, Léon, Henri. The first performance in the United States was at New York, under Dr. Leopold Damrosch, Feb. 12, 1880, with Amy Sherwin, Jules Jordan, Franz Remmertz, Bourne. The first performance in Boston was under Mr. Lang, May 14, 1880, with Mrs. Humphrey-Allen, W. J. Winch, Clarence Hay, and "an Amateur" (S. B. Schlesinger). The first performance of the work as an opera was at Monte Carlo, Feb. 18, 1893, with Miss d'Alba, Jean de Reszke, Melchissédec, and Illy.

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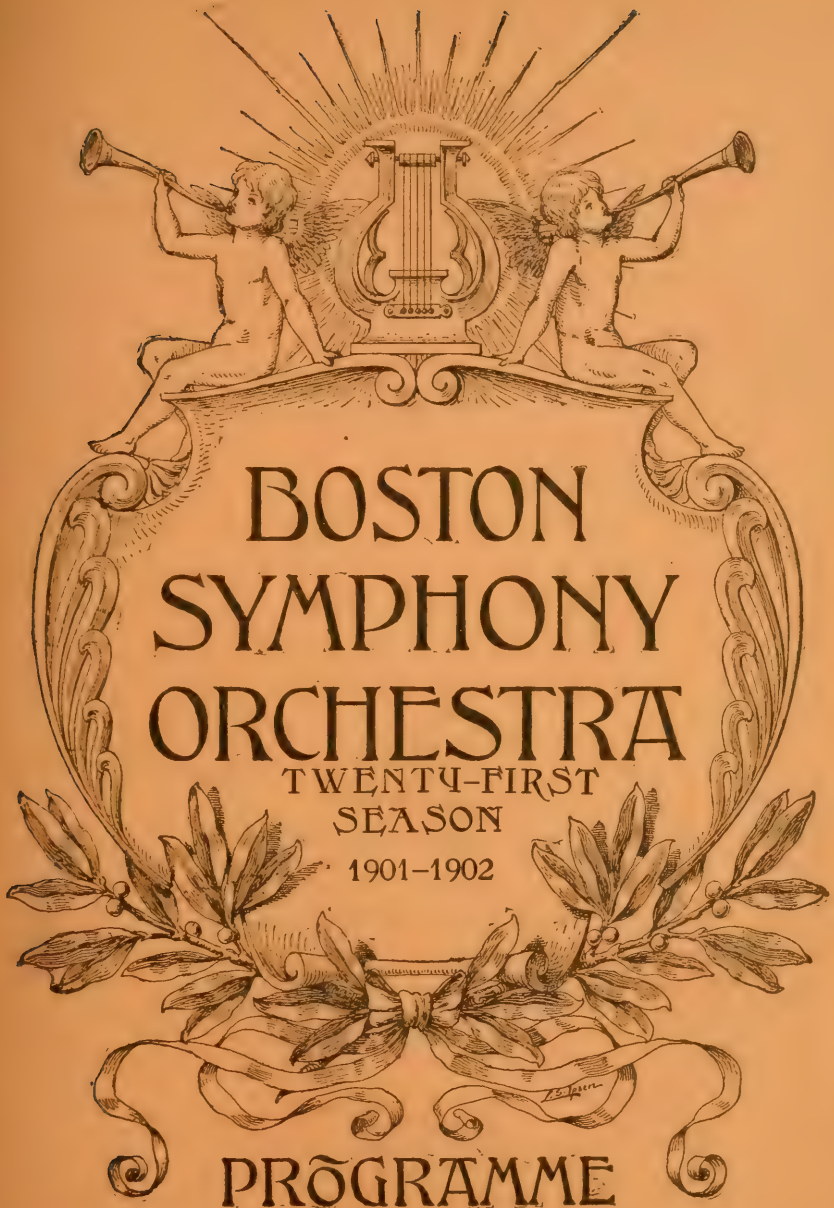
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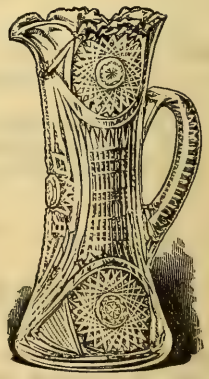
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OVERTURE, "DER FREISCHÜTZ" . . . . . CARL MARIA VON WEBER.

(Born at Eutin, Oldenburg, Dec. 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819–21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain, and took Mad. (*sic*) Seidler and Mlle. (*sic*) Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture Feb. 22, 1820; and May 13 he noted in his diary, "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Brühl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, Oct. 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, Oct. 31, 1820. And, before the performance of the opera itself, the overture was played for the third time at Dresden, Dec. 18, 1820, at a concert given by Weber's friend, Heinrich Joseph Bärmann, the brilliant clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of

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Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance was the first, and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinem Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

I have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumbfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,— as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who

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evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhner (1787–1860), the singular being who was supposed to have sat to Hoffmann for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the *Allegro* of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet.

Much has been written about the overture, from the rhapsody of Douglas Jerrold to Wagner's critical remarks concerning the true reading. The admiration of Berlioz is well known (and yet perhaps Berlioz is not now widely read in this country): "The overture is crowned Queen to-day: no one dreams of disputing it. It is cited as the model of the kind. The theme of the slow movement and that of the *Allegro* are sung everywhere. There is one theme that I must mention, because it is less noticed, and also because it moves me incomparably more than all the rest. It is that long groaning melody, thrown by the clarinet over the tremolo of the orchestra, like unto a far-off lamentation scattered by the winds in the depths of the forest. It strikes home to the heart; and for me, at least, this virginal song, which seems to breathe skyward a timid reproach,

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while a sombre harmony shudders and threatens, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one can already recognize easily a reflection of the character of Agathe, which is soon to develop in all its passionate purity. The theme is borrowed, however, from the part of Max. It is the cry of the young hunter at the moment when, from his rocky height, he sounds with his eyes the abysses of the infernal glen. Changed a little in outline, and orchestrated in this manner, the phrase is different both in aspect and accent." Compare with this the remarks of Berlioz in the section on the clarinet in his "Treatise on Instrumentation." The clarinet, he says, has the precious faculty of producing "distance, echo, an echo of echo, and a twilight sound." "What more admirable example could I quote of the application of some of these shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the *Allegro* of the overture to 'Freischütz'? Does it not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods, agitated by the storm? O Weber!!"

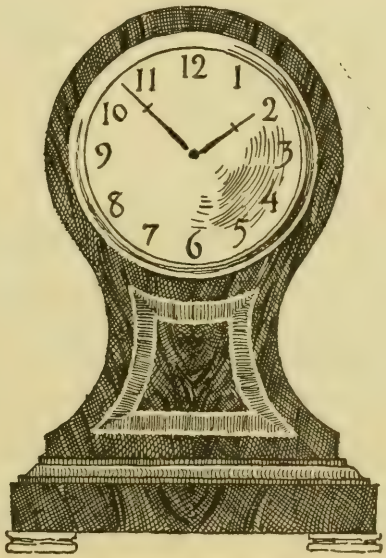
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The first performance of "Der Freischütz" in the United States was an English version produced at New York, March 2, 1825. The chief singers were Miss Kelly, Mrs. de Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing Memoirs. She is described as "rather masculine in appearance." Her

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The first performance in Boston was of an English version early in 1828. Afterward it was not unusual to give excerpts, as the Incantation Scene. The first performance in German was on May 6, 1864, when the chief singers were Frederici, Canissa, Habelmann, and Graff.

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JOHANN SEBASTIAN BACH.

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This composition in the original form is the second of the six Brandenburg concertos. They were finished March 24, 1721. They were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, and he lived now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly 50,000 thalers. He met Bach — some say at Carlsbad — in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, or whether they were ever played at the palace of the prince. It was his habit to catalogue his music; but the name of Bach was not found in the list, although the names of Vivaldi,

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Venturini, Valentiri, Brescianello, and other writers of concertos, were recorded. Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters and for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)"; or "100 concertos by different masters for various instruments — No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were then owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin. They were edited by S. W. Dehn and published by Peters, Leipsic, in 1850.

***

The concerto in Bach's day had these meanings: "(1) a music school; (2) either vocal or instrumental chamber music, a piece that is called 'concerto' (3); violin pieces which are so arranged that each player will at a certain time be prominent, and play in turn with the other parts in rivalry. In such pieces, when only the first player dominates, and where only one of many violinists is prominent for remarkable agility, this player is called '*violono concertino*.'" ("Musicalisches Lexicon," by J. G. Walther, Leipsic, 1732.) It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appears in a treatise by Scipio Bargaglia, published at Venice in 1587, and that Giuseppi Torelli, who died in 1703, was the first to suggest a larger number of instruments in a concerto and to give the name to this species of composition, *concerto grosso*. But Michelletti, seventeen years before, had published his "*Simfonie et concerti a quatro*" and in 1698 his "*Concerti musicali*, while the word *concerto* occurs frequently in the musical ter-

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minology of the seventeenth century. Up to the middle of the seventeenth century the music specially for violin was composed almost exclusively of dance tunes, as courantes, gaillardes, pavanes, etc. These compositions bore the title, *simfonia*, *capricio*, *fantasia*, *toccata*, *canzone*, *ricercare*. The first five words were used for instrumental pieces; the last two for pieces either for voices and instruments, sometimes for both. The title *ricercare* soon disappeared, *canzone* dropped out of sight, *toccata* was then a title reserved for harpsichord pieces, and toward the second half of the sixteenth century *simfonia* meant either an instrumental interlude or an overture. It was toward 1650 that the word *sonata* took the special meaning of an instrumental piece with accompaniment of organ or harpsichord and several other instruments, and in those days the *sonata* encroached on the rights of the *capricio* and *fantasia*. The claim of Torelli to the invention of the *concerto grosso* may be disputed; but it was he that determined the form of the grand solo for violin and opened the way to Archangelo Corelli, the father of modern violinists, composers or virtuosos.

***

Custom had decreed in the early years of Bach that the *concertino*, or group of solo instruments in a *concerto grosso*, should be of two violins and a 'cello; but in this second concerto of Bach we find the *concertino* is made up of four instruments, one string and three wind, and all are of high register.

Felix Mottl says in a note by way of preface to his arrangement that the trumpet part, written extremely high and in an otherwise fatiguing manner, forbids performance of the work as it stands. He has transposed the said part and divided it between two trumpets. He has also added wood-wind and horns. His *tutti* means all the strings; his *soli*, only a few desks.

Let us see how each movement is scored in the original and in the arrangement.

Bach's first movement is an *Allegro, alla breva*. Mottl's is an *Allegro moderato* in 4-4. Bach's *concertanto* is made up of trumpet, flute (*flauto* or *flûte à bec*, which latter instrument was played by a mouthpiece), oboe, violin; and these solo instruments are accompanied by first and second violins, viola, double-bass, and 'cello and harpsichord in unison. Mottl

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accompanies his *concertanto* with two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings.

Bach's second movement is an *Andante* in 3-4 for flute, oboe, violin, 'cello with harpsichord. Mottl's is for flute, oboe, violin solo, and the accompaniment is as follows: three desks of first violins, two desks of second violins, one desk of violas, one desk of 'cellos, one desk of double-basses. His marks of expression in this movement include *ppp*.

Bach's third movement is an *Allegro assai* in 2-4. Mottl's is an *Allegro* in 2-4. The score in original and in arrangement is as in the first *Allegro*.

***

A word about the trumpet of Bach to which Mottl refers. Dr. Prout gives a clear description of this instrument in his "The Orchestra," vol. i. p. 201: "In the time of Bach and Handel trumpeters were divided into two classes, known as *Clarin-bläser* (Clarin-players) and *Principal-bläser* (Principal-players). The former practised mostly the upper register of the instrument, the latter the lower. By long practice and the use of a special mouthpiece the *Clarin-bläser* obtained great command of these upper notes, while the *Principal-bläser* were seldom required to play above C on the third space, the eighth note of the series. . . . It would be quite possible to play Bach's parts on the modern natural trumpet; but a player who practised them much would probably lose the certainty of his embouchure for the passages required in modern music, in which the lower notes are more frequently used. In modern performances of Bach's works his trumpet parts are generally played on a specially constructed 'long trumpet.'" The *Clarin-bläser* were found even as late as the end of the eighteenth century: see a series of pieces written by Mozart in 1773 (?) for two flutes, five trumpets, and four kettle-drums (K. 187).

Bach and Handel were not alone in writing passages that vex modern trumpeters. In the overture to "Henri IV.," by Martini (Paris, 1774), the trumpets are given in the third octave the notes G, A, B, C, above the staff.

When Mozart revised the orchestration of "The Messiah," he erased the difficult trumpet passages and gave them to other instruments. Had the trumpeters lost their cunning, or was it not thought wise so

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soon after the death of Handel to use the trumpet in such a manner? When the trumpeter was in the height of his glory, the *clarino* reigned supreme among brass instruments; but, when other instruments of brass were developed, the old art gradually died. And some suggest that the introduction of clarinets led composers to use them where formerly they would have been obliged to write for the trumpet.

But were these difficult passages always well played in the old days? There is an interesting passage in Dr. Burney's "Account of the Musical Performances in Westminster Abbey and the Pantheon, May 26th, 27th, 29th, and June the 3d and 5th, 1784, in commemoration of Handel" (London, 1785, pp. 86, 87): "The favorite Bass Song, 'The Trumpet shall sound' (1 Cor. xv. 52) was very well performed by Signor Tasca and Mr. Sarjent, who accompanied him on the trumpet admirably. There are, however, some passages in the trumpet-part to this Air, which have always a bad effect, from the natural imperfections of the instrument. In Handel's time, composers were not so delicate in writing for Trumpets and French Horns as at present; it being now laid down as a rule, that the fourth and sixth of a key on both these instruments, being naturally so much out of tune that no player can make them perfect, should never be used but in short passing notes, to which no bass is given that can discover their false intonation. Mr. Sarjent's tone is extremely sweet and clear, but every time that he was obliged to dwell upon G, the fourth of D, displeasure appeared in every countenance; for which I was extremely concerned, knowing how inevitable such an effect must be from such a cause." And Burney adds in a foot-note: "In the Allelujah, p. 150 of the printed score, G, the fourth of the key, is sounded and sustained dur-

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ing two entire bars. In the Dettingen 'Te Deum,' p. 30, and in many other places, this *false concord*, or interval, perpetually deforms the fair face of harmony, and indeed the face of almost every one that hears it, with an expression of pain. It is very much to be wished that this animating and brilliant instrument could have its defects removed by some ingenious mechanical contrivance, as those of the German flute are, by keys."

They that wish to pursue this interesting subject may consult: "Das alte Clarinblasen auf Trompeten," by Dr. H. L. Eichborn, Leipsic, 1894; "Die Trompete in alter und neuer Zeit," by Dr. Eichborn, Leipsic, 1881; "Histoire de l'Instrumentation," by H. Lavoix, fils, Paris, 1878, pp. 136–141; "Éléments d'Acoustique Musicale et Instrumentale," by V. C. Mahillon, Brussels, 1874, p. 144; "La Facture Instrumentale," by Constant Pierre, Paris, 1890, pp. 110–116.

***

Nor was the oboe of Bach in quality of tone the oboe of to-day. The gradual improvements made in its mechanism took away little by little the characteristic tone. As Lavoix says: "The sonority of the oboe may be compared to the delicate tints that are changed by daylight. The least modification in the boring or in the length of the instrument deprives it of its touching accents of gentle melancholy which are so valuable in orchestral coloring. Now, that its purity of intonation is irreproachable, the whole endeavor of makers is to find again the ancient tone-color."

***

Felix Mottl, the arranger of this concerto, was born at Unter St. Veit, near Vienna, Aug. 24, 1856. The excellence of his boy soprano voice gained him admission into the Löwenburg Konvikt. Afterward he studied at the Vienna Conservatory under Hellmesberger, Bruckner, Dessoff, and Door. He conducted the Academic Wagnerverein, and in 1880 succeeded Dessoff as Court Conductor at Carlsruhe, where he also conducted the Philharmonic Concerts until 1892. In 1893 the Grand Duke appointed him General Musical Director. In 1886 he was Conductor-in-Chief at Bayreuth, where he had served in a humbler position in 1878. He has refused the position of Court Conductor at Berlin as well as at Munich. As a virtuoso

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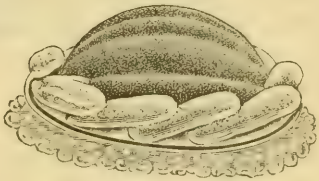
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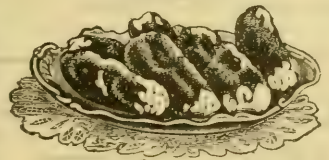
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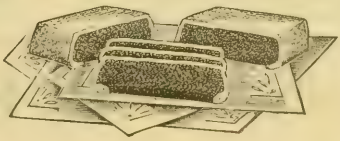
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conductor he has won renown at Paris, London, in the Netherlands, and elsewhere. He married Henriette Standhartner, soprano, in 1892. As conductor at Carlsruhe he produced Berlioz's "Les Troyens," Parts I. and II. (1890), for the first time on any stage, and he has shown a lively interest for the works of modern French composers. The list of his own works includes: "Agnes Bernauer" (Weimar, 1880); "Fürst und Sänger" (Carlsruhe, 1893); "Pan im Busch" (Tanzspiel in one act, Carlsruhe, 1900); "Eberstein," a Festspiel (Carlsruhe, 1881); a string quartet (1898); songs, etc. He has arranged many things for orchestra: Schubert's Fantasia in F minor (four hands); dances from operas by Rameau, Grétry, Gluck, and others; vocal and instrumental works by Bach; and orchestral accompaniments of songs by Beethoven, Mozart, Schubert, Weber.

"Liebeslieder" ("Songs of Love") Waltzes for Piano for Four Hands (and Song ad Libitum), Opus 52 . . Johannes Brahms.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

The "Liebeslieder" Waltzes, for solo quartet with four-handed accompaniment, were written by Brahms in 1867. (A second series, "Neue Liebeslieder," Op. 65, appeared in 1875.) The verses are taken from G. F. Daumer's "Polydora, Weltpoetisches Liederbuch." There are eighteen of these waltzes. In the performance at this concert Nos. 12, 16, 17, 18 are omitted. After the fifteenth waltz there is a return to No. 6, which thus serves as a Finale.

The following translation by some one unknown to me is a pale and poor reflection of the original verse; but, such as it is, it must serve:

I.

Oh, give answer, maiden fairest,
Thou whose smile my heart entrances,
Who hast slain me with thy glances,
Tell me, hast thy heart relented?
Or, like cloistered nun, contented,
Wilt thou dwell by love forsaken?
Say how long must I entreat thee,
Say, O fairest, wilt thou meet me?

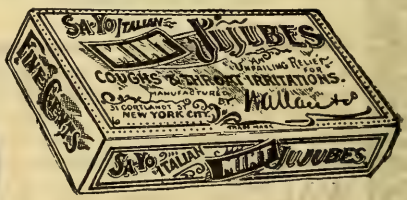
Nay, to dwell by love forsaken
Were a doom for which I care not.

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When the stars are bright, I'll meet thee.

2.

O'er the rocks the tide beats high,
Lash'd through many a furrow.
If thou ne'er hast learned to sigh,
Love will teach thee sorrow.

3.

Dark-eyed maiden,
With all fond delights o'erladen,
Long the staff and cowl had won me,
Had thy witching not undone me.

4.

Like the sunset's crimson splendor,
I would glow with beauty's fire,
If one heart to me were tender,
Joy unending I'd inspire.

5.

Thou tender trailing ivy,
Why creep so low thy branches green?
Thou damsel young and dainty,
Why is so sad thy mien?
Oh, what say, thou glistening ivy,
Why is't thou dost not heavenward rise?
Oh, say, thou damsel dainty,
Why melts thy heart with sighs?
Oh, what ivy can grow heavenward
With none to give it strength or stay?
Or how can a maid have pleasure,
While he she loves is away?

6.

Was once a pretty tiny birdie flew
Where fruit in garden fair hung bright to view.
If that a pretty tiny bird I were,
I'd fly away and seek yon garden fair.
Lime-twigs and treach'ry all its branches bore,
Ah, hapless birdie, thou wilt fly no more.
If that a pretty tiny bird I were,
I think of yonder garden I'd beware.
That birdie came in hand of lady bright,
And there he had full store of fond delight.
If that a pretty tiny bird I were,
Like him to yonder garden straight I'd fly.

7.

How sweet, how joyous dawned each morrow,
When he was kind for whom I sorrow;
Then would he stand beneath my bower,
Nor lock nor wall to part had power.
But woe betide me!
When now I look on his cold averted face beside me,
He doth not heed that my heart is sore.

8.

When thy glance is fond and kind,
And thou smilest on me,
Care and trouble flee behind,
In thy smiles I sun me.
Keep alight this fire of joy,
That it may not perish;
Ne'er will other love prove
What for thee I cherish.

9.

In wood embowered, 'neath azure sky,
A rosy maid looks from lattice high.
Well guarded is she with lock and key,
With ten iron bars is that maiden's doorway made fast.

What! ten iron bars are a jest to me,
As tho' they were glass they shall shatter'd be.

10.

Oh, how soft yon murm'ring stream
Through the meadow gliding.
Oh, how sweet, when fond eyes beam
Love and trust abiding.

11.

No, there is no bearing with these spitefu- neighbors.
All one does t' interpret wrongly each ore's labors.
Am I merry? then by evil thoughts I'm haunted;
Am I sad? they say I am with love demented.

13.

Bird in air will stray afar,
Seeking a sheltered bower;
So the heart a heart must find,
Ere its life can flower.

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14.

Bright thy sheen, O lucent wave,
As yon moon above thee.
Thou, whose heart alone I crave,
Maiden dearest, love me.

15.

Nightingale, thy sweetest song
Sounds when night is darkling
Love me, O my heart's delight,
When no star is sparkling.

***

These songs were sung here at a Symphony Concert, Mr. Gericke conductor, Nov. 20, 1886, by Miss Gertrude Franklin, Miss Mary H. How, Mr. George J. Parker, and Mr. Jacob Benzing. The accompaniments were played by Messrs. Gericke and Zach.

***

Georg Friederich Daumer, the maker of these verses, was born in 1800 and died in 1875. He was once famous as the teacher of Caspar Hauser, and it was in Daumer's house at Nuremberg in 1829 that the mysterious boy, then seventeen years old, was stabbed by a masked man. He was again famous on account of his conversion to Catholicism. There is a story that Brahms wished to see the poet whose glowing love poems, written in Oriental spirit, he admired; that he wished to see the face of one who must have been racked with passion; and he found a kindly, snuffy old professor, who pointed out his wife, a type of the conventional *Hausfrau*, and said: "There was my inspiration."

SYMPHONY NO. 5, IN B-FLAT MAJOR . . . . . ANTON BRUCKNER.

(Born at Ansfelden, Upper Austria, Sept. 21, 1824; died at Vienna, Oct. 11, 1896.)

Dr. Heinrich Reimann says that Bruckner's Symphony No. 1, in C minor, was written at Linz in 1863 and produced there in 1864. Dr. Hugo Riemann says that this symphony was first performed at Linz in 1868. And they are both honorable and learned men.

There are various statements concerning the production of Bruckner's Symphony No. 2, which is also in C minor. Some say that it was performed at Vienna in 1873 under Bruckner's direction; others, that Herbeck

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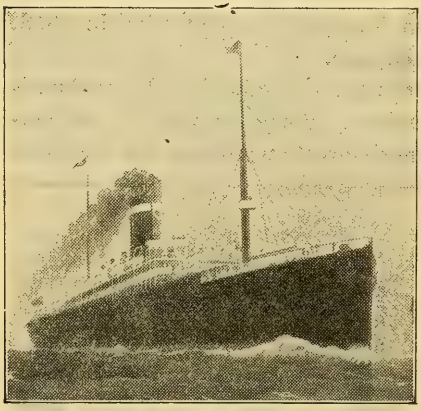
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was the first to produce it, in 1876. The Symphony in D minor (No. 3), dedicated to Wagner, was produced at Vienna, Dec. 16, 1877. The "Romantic" Symphony, in E-flat, No. 4, was produced at Vienna, Feb. 20, 1881.

The Symphony in B-flat major, No. 5, was first performed at Graz, April 8, 1894, under the direction of Josef Schalk, who visited the United States as a conductor of the Metropolitan Opera House, New York, and first appeared in Boston, March 27, 1899, as conductor of "Lohengrin." The symphony was also performed at Budapest, Dec. 18, 1894, under the direction of Ferdinand Löwe. It was performed in Vienna with great success in 1898.

This symphony has been described as the one of the nine that is the most "contrapuntally brilliant" and "most difficult of comprehension." Bruckner's counterpoint is an art peculiar to him. It does not, except in very few and for the most part unimportant details, recall that of the classic masters who turn to Bach "as the point of departure and the one summit." These few details are dismemberment and modification of a theme, resolution into its detached constituent parts. Bruckner is fond of opposing at once a counter theme to each theme. As a rule he uses the inversion of the theme itself. "Both forms are then gladly bound together. His counterpoint is often nothing more than very complicated imitation. Only in the Finale of this symphony in B-flat major appears a fugue adorned with numerous, truly contrapuntal, subtle elegancies. It was his habit to improvise freely on the organ. He delighted in this medium of expression,—'*Fantasia alla Camera*,' he used to say. Whoever has had the opportunity of hearing him will best and most easily understand the exceeding peculiar organization of his symphonies. They



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bear unmistakably the same impressionistic character as that of his organ-improvisations."

*
* *

Bruckner's life was one that may be fairly reckoned as one of drudgery and disappointment. He was the son of a village schoolmaster, who taught him the rudiments of music and died when the boy was young. Anton went as a chorister into the institute of St. Florian. He was miserably poor; and as an assistant teacher at Windhag and later as teacher and organist at St. Florian he studied incessantly, chiefly by himself, until he became a distinguished contrapuntist and organist, so that, when there was a competition for the position of organist at the Linz cathedral, he triumphed brilliantly. He made visits to Vienna for lessons in counterpoint under Sechter, and from 1861 to 1863 he studied composition under Otto Kitzler. Sechter died in 1867, and Bruckner was chosen as organist of the Imperial Chapel and appointed a teacher at the Vienna Conservatory.

Johann Herbeck had known for some years of Bruckner's struggles: how, as village organist, he had received only eighty cents a month; how, from hunger, he was obliged to fiddle all night for ten cents at peasant weddings or on holidays. In 1861 Bruckner went to the Vienna Conservatory in the hope of passing a final examination in counterpoint. The examiners were Sechter, with whom he had studied at intervals for three years, Hellmesberger, Dessoff, Becker, and Herbeck. The last named, who knew what Bruckner could do, proposed that if the applicant were able to develop in fugued style, on piano or organ, a theme then given, the result should be considered as a proof of his ability more than any display of knowledge by word of mouth. Bruckner accepted the offer, and they all went to a church. Sechter gave a theme of four measures. Herbeck asked Dessoff to add four more; and, when Dessoff refused, Herbeck lengthened the theme by eight measures, at which Dessoff exclaimed, "O you monster!" Bruckner studied the theme for some time, and he seemed anxious, so that the examiners were merrily disposed. At last he began his introduction, which was followed by a master fugue, then by an improvisation. Herbeck produced his Mass in D in January, 1867, and the next year he asked, through a middleman, whether Bruckner

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would not apply for a position in the Vienna Conservatory. This Bruckner would not do. Herbeck went to Linz, saw the organist, and said, "If you do not come to Vienna, I shall go up and down Germany until I find a specialist for my purpose; but it would be a greater honor to Austria if the professorship once filled by Sechter should go to a native." The appeal prevailed.

It was not till 1884, when Bruckner was sixty years old, that the success of any one of his symphonies was pronounced. Mr. Arthur Nikisch, on December 30 of that year, produced at a theatre-concert in Leipsic the Seventh Symphony. The work was performed under Levy in Munich, March 10, 1885, and at Vienna, March 21, 1886. (Fragments of the Sixth, in A major, the *Adagio* and Scherzo, were performed at Vienna, Feb. 11, 1893.) It may here be said that the Eighth Symphony, dedicated to the Kaiser of Austria, has been performed at Olmutz, Vienna (1892), Dresden (1895).

On Dec. 18, 1895, the Fifth was performed at Budapest, the Seventh at Frankfort, the Eighth at Dresden; and all were first performances so far as those cities were concerned.

Bruckner left behind him three movements of a tenth symphony, which he had dedicated, in childlike devotion, to God.

***

It is not the purpose of these program-books to speak concerning the technical or æsthetic worth of pieces performed at the concerts; yet it may help to a better understanding of the music itself, if light is thrown on the personal nature and prejudices not only of the composer, but of his contemporaneous partisans and foes. For this simple man, who had known the cruelest poverty and distress, and in Vienna lived the life of an ascetic, made enemies by the very writing of music.

Bruckner was unfortunate in this: he was regarded, justly or unjustly, as a musician pitted by the extreme Wagnerites against Brahms, the symphonist. The friends, or rather the idolaters of Brahms, claimed that the Wagnerites had no symphonist among them, and, that disturbed by the prominence of Brahms in the realm of absolute music, they hit upon Bruckner as the one to put Brahms and his followers to confusion. As though there could be rivalry between an opera-maker and a symphonist!

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But the critic Eduard Hanslick was a power in Vienna. For some reason or other — unworthy motives were ascribed to him by the Wagnerites — Hanslick fought Wagner bitterly, and some said that his constant and passionate praise of Brahms was inspired by his hatred of the man of Bayreuth. Bruckner was an intense admirer of Wagner; his own symphonies were certainly no ordinary works; therefore he was attacked bitterly in the journals and in society by Hanslick and his friends.

There appeared in Vienna a few months ago a little pamphlet entitled "Meine Erinnerung an Anton Bruckner." The author is Carl Hruby, a pupil of Bruckner. The pamphlet is violent, malignant. In its rage there is at times the ridiculous fury of an excited child. There are pages that provoke laughter and then pity; yet there is much of interest about the composer himself, who now, away from strife and contention, is still unfortunate in his friends. We shall pass over Hruby's ideas on music and the universe, nor are we inclined to dispute his proposition (p. 7) that Shakespeare, Goethe, Beethoven, Wagner, were truer heroes and supporters of civilization than Alexander, Cæsar, Napoleon, who, nevertheless, were, like Hannibal, very pretty fellows in those days. When Hruby begins to talk about Bruckner and his ways, then it is time to prick up ears.

As a teacher, Bruckner was amiable, patient, kind, but easily vexed by frolicsome pupils who did not know his sensitive nature. He gave each pupil a nickname, and his favorite phrase of contentment and disapproval was "Viechkerl!" "You stupid beast!" There was a young fellow whose name began "Sachsen"; but Bruckner could never remember the rest of it, so he would go through the list of German princes,—"Sachsen"——, "Sachsen"——, "Sachsen-Coburg-Gotha, Sachsen-Meiningen, Sachsen-Hildburgshausen, Sachsen-Teschen, Sachsen"——, and at last the name would come. Another pupil, who now is a harp virtuoso, was known to his teacher only as "Old Harp." Bruckner had a rough, at the same time sly, peasant humor. One of his pupils came into the class with bleached and jaded face. Bruckner asked what ailed him. The answer was: "I was at the Turnverein till two o'clock." "Yes," said Bruckner, "oh, yes, I know the Turnverein that lasts till two A.M."

Among his pupils were Nikisch, Mottl, Mahler, but the one on whom he built fond hope was Franz Nott, who died young and in the madhouse.

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When Bruckner was disturbed in his work, he was gloriously yet incredibly rude.

Bruckner was furious against all writers who discovered "programs" in his music. He was warmly attached to the talented and wretched Hugo Wolf, and was never weary of praising the declamation in his songs: "The fellow does nothing all day but compose, while I must tire myself out by giving lessons"; for at sixty years Bruckner was teaching for three guldens a lesson. Beethoven was his idol, and after a performance of one of the greater symphonies he was as one insane. After one of the "Eroica," he said to Hruby,— would that it were possible to reproduce Bruckner's dialect,— "I think that if Beethoven were alive, and I should go to him with my Seventh Symphony and say, 'Here Mr. Van Beethoven, this is not so bad, this Seventh, as certain gentlemen would make out,' . . . I think he would take me by the hand and say, 'My dear Bruckner, never mind, I had no better luck; and the same men who hold me up against you even now do not understand my last quartets, although they act as if they understood them.' Then I'd say to him, 'Excuse me, Mr. Van Beethoven, that I have gone beyond you in freedom of form, but I think a true artist should make his own forms for his own works, and stick by them.'" He once said of Hanslick, "I guess Hanslick understands as little about Brahms, as about Wagner, me, and others. And the Doctor Hanslick knows as much about counterpoint as a chimney-sweep about astronomy."

Hanslick was to Bruckner as a pursuing demon. (I am giving Hruby's statement, and Hanslick surely showed a strange perseverance and an unaccountable ferocity in criticism that was abuse.) Hruby likens this critic to the *Philloxera vastatrix* in the vineyard. He really believes that Hanslick sat up at night to plot Bruckner's destruction. He claims that Hanslick tried to undermine him in the Conservatory and the Imperial Chapel, that he tried to influence conductors against the performance of his works. And he goes so far as to say that Hans Richter, thus influenced, has never performed a symphony by Bruckner in England. As a matter of fact, Richter produced Bruckner's Seventh in London, May 23, 1887. (Bruckner had given organ recitals in Albert Hall in 1871, as in French cities in 1869.)

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Bruckner's life was without social enjoyment. He himself described it: "Ten hours for the piano, three for the organ,—that was my daily business. I had the rest of the time for recreation." His life was without woman. The one great affection was the love he bore his mother.

Nor was he mean or hostile toward Brahms. He once said that Brahms was not an enemy of Wagner, as the Brahmsites would have it; that down in his heart he had a warm admiration for Wagner, as was shown by the praise he had bestowed on "Die Meistersinger." And it is pleasant to think that Brahms himself was a reverent attendant at the funeral of Bruckner.

Just before his death Bruckner's thoughts were on his Ninth Symphony: "I undertook a stiff task," he said. "I should not have done it at my age and in my weak condition. If I never finish it, then my Te Deum may be used as a Finale. I have nearly finished three movements. This work belongs to my Lord God."

Although he had the religion of a child, he had read the famous book of David Strauss, and he could talk about it reasonably. Some one asked him about the future life and prayer. "I'll tell you. If the story is true, so much the better for me. If it is not true, praying cannot hurt me.

***

This symphony is scored for 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, bass-tuba, kettle-drums, and the usual strings. Double-bassoon, cymbals, and triangle are added in the Finale, and with the Coda 3 trumpets, 4 horns, 3 trombones, bass-tuba are to enter, placed high up behind the orchestra. The extra brass instruments are not added at this concert.

Bruckner's Third Symphony was played at these concerts March 9, 1901; the Fourth, Feb. 11, 1899; the Seventh, Feb. 5, 1887.

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Monday Evening, January 6, 1902, at 8

Programme

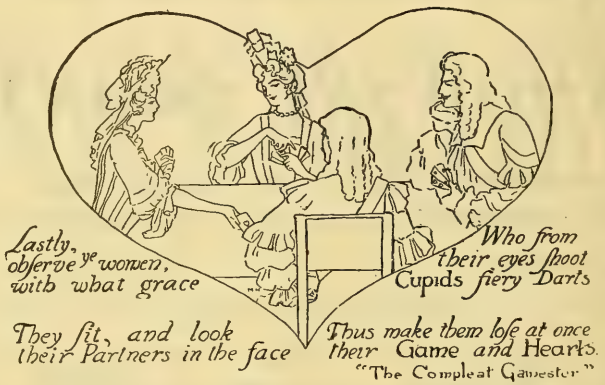
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10

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Conductor of the Handel and Haydn Society, Conductor of the Apollo Club, Conductor of the Boston Festival Orchestra, Musician, Violinist, Pianist, writes to

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PROGRAMME

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NOTES BY PHILIP HALE

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SATURDAY EVENING, JANUARY 4,
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SATURDAY EVENING, JANUARY 4, at 8.00 o'clock.

PROGRAMME.

Edward MacDowell . . Orchestral Suite in E minor, No. 2, "Indian," Op. 48

I. Legend: Not fast; with much dignity and character. Twice as fast; with decision.
II. Love Song: Not fast; tenderly.
III. In War Time: With rough vigor, almost savagely.
IV. Dirge: Dirge-like, mournfully.
V. Village Festival: Swift and light.

Carl Goldmark . Concerto in A minor for Violin and Orchestra, Op. 28

I. Allegro moderato.
II. Air: Andante.
III. Moderato; Allegretto.

Robert Schumann . . . Symphony in B-flat, No. 1, Op. 38

I. Andante un poco maestoso. Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I.: Molto più vivace. Trio II.
IV. Allegro animato e grazioso.

SOLOIST:

Miss OLIVE MEAD.

There will be an intermission of ten minutes before the Symphony.

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ORCHESTRAL SUITE IN E MINOR, NO. 2, "INDIAN," OPUS 48.

EDWARD MACDOWELL.

(Born at New York, Dec. 18, 1861; now living in New York.)

This suite was composed in 1891–92. The first performance in public was by the Boston Symphony Orchestra in the Metropolitan Opera House, New York, Jan. 23, 1896. It was first played in Boston at these concerts Feb. 1, 1896. The second performance was on Dec. 4, 1897. It was played in London under Mr. Henry J. Wood, Oct. 23, 1901, and in Liverpool the winter before. The symphony is dedicated "to the Boston Symphony Orchestra and its conductor, Mr. Emil Paur."

There is a note by way of preface. "The thematic material of this work," says the composer, "has been suggested for the most part by melodies of the North American Indians. Their occasional similarity to Northern European themes seems to the author a direct testimony in corroboration of Thorfinn Karlsefini's Saga. If separate titles for the different movements are desired, they should be arranged as follows: I. Legend; II. Love Song; III. In War-Time; IV. Dirge; V. Village Festival."

The Indian themes used in the suite are as follows: —

(1) First theme, Iroquois. There is also a small Chippewa theme.

(2) Iowa love song.

(3) A well-known song among tribes of the Atlantic coast. There is a Dacota theme, and there are characteristic features of the Iroquois scalp dance.

(4) Kiowa (woman's song of mourning for her absent son).

(5) Women's dance, war song, both Iroquois.

***

The music of the North American Indians has been studied by Dr.

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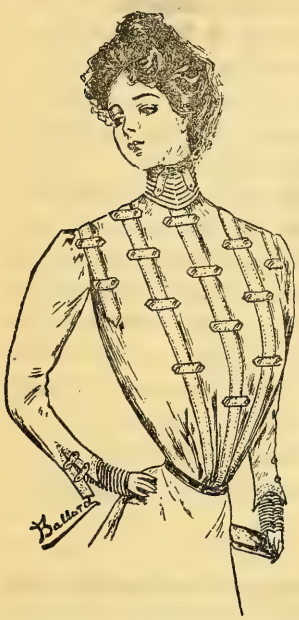
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According to George Catlin, who knew Indians intimately before they had the doubtful advantages of reservations, paternal government, and civilization, the North American savage knew these musical instruments,—drums, rattles, whistles, lutes ; but Catlin does not describe the lutes, nor does he insist on them, and Schoolcraft denies their existence among these Indians.

The drums were like our tambourines, or they were in the shape of kegs. There is a dispute as to whether the first stage in the development of instrumental music was the drum stage or the pipe stage. It is more reasonable to suppose that the drum was the first instrument, for savages sometimes have the drum alone, but never the pipe alone ; and, if they have the pipe, they also always have the drum. (The drum was the only musical instrument known among the Australians, the Esquimaux, the Behring's nations, the Samoyedes, and the other Siberian tribes, and, until recently, the Laplanders.) The North American Indians make the drum contemporaneous with the Deluge. "When the waters of the Deluge began to subside, they were drawn off into four tortoises, each tortoise receiving one quarter of the world. And these tortoises, besides serving as reservoirs, served also as drums for men to play on, by striking their backs with drumsticks. In remembrance of this event, the Eeh-teeh-Kas, or sacred drums of the medicine mysteries, are always four in number, made of buffalo-skin sewn together in the form of a tortoise, and each of them filled with water." The drum was used by the Indians to accompany songs of amusement and thanksgiving and in medicine. And, as with many savage tribes, the drum itself was often regarded as a deity, just as in the Middle Ages the bell was thought to speak, and it was

EDWARD MacDOWELL.

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dressed and bedecked with fetishistic ornaments. Schoolcraft tells a legend in which a tired Indian hunter meets spirits in the form of beautiful girls, "who each had a little drum which she struck with ineffable grace." What Winwood Reade wrote of the drum in venerable and mysterious Africa may be pondered by those who think the instrument monotonous: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly, with no intervals between the beats; it rattles for the marriage; it tolls for the death; and now it says, in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Tschaikowsky knew how sinister a drum might be: witness the persistent drum-beat in the trio of the second movement of the "Pathetic" Symphony and the use of the big drum in the "Manfred" Symphony. He might well have cried but with the North American brave: "Do you *understand* what my drum says?"

The whistles or pipes of the Indians were the "mystery whistle," on which no white man could play, but which produced liquid and sweet tones; the war whistle; and the Winnebago wooing-pipe, or flute. "In the vicinity of the Upper Mississippi, a young man will serenade his mistress with it for days together." He sits on a rock near the wigwam, and blows without intermission, "until she accedes to his wishes, and gives him her hand and heart." Among all savage nations the love call is the

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GENTLEMEN,— Having just reached St. Petersburg, I take the first opportunity to express to you what I feel concerning the pianos you furnished for my American tour, and to offer you my gratitude and heartiest thanks for the same.

I am quite conscious of the enormous share which belongs to the superior qualities of your piano for the success of my tour, and it gives me much pleasure to say so openly. There is no necessity at this time to dwell upon the many special attainments of the Everett concert grand *It is a wonderful instrument*, and its future is enormous. It is amazing what a number of enthusiastic friends among musicians and the public generally it has made in this short time. Any one who has heard it cannot fail to recognize and admit that in beauty and nobility of tone, in power and brilliancy, in color, in absolute perfection of mechanism and action it cannot be surpassed. These qualities, combined with a wonderfully sympathetic singing tone, enabled me to express my musical feelings most satisfactorily.

Your baby grands and uprights are to me just as perfect as the concert grands, and the more I have played them the more I got to appreciate and admire them. I am confident that the Everett is destined to be famous the world over, and America may well be proud of having produced such a beautiful work of art.

Believe me, gentlemen,

Very sincerely yours,

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only definite purpose for which the flute is employed outside its employment as a musical instrument. There is the Formosa wooing-flute, the Peruvian wooing-flute, the Gila wooing-flute. And what did the Indian woman, met by a rude Spanish wooer late one night in a street of Cuzco, say: "For the sake of the Lord, sir, let me go; for that flute which you hear in yonder tower is calling me with such passion and tenderness that I cannot refuse the summons of him who plays it, for love constrains me to go thither, that I may be his wife and that he may be my husband."

There were one-stopped war whistles, there were flutes of deerskin of three, four, and six holes. The rattles were used to mark time. Both vocal and instrumental music were used in the dance.

Catlin says of the vocal music of the North American Indians: "For the most part of their vocal exercises there is a total absence of what the world would call melody, their songs being made up chiefly of a sort of violent chaunt of harsh and jarring gutturals, of yelps and barks and screams, which are given out in perfect time, not only with 'method (but with harmony) in their madness.' There are times, too, as every traveller of the Indian country will attest, if he will recall them to his recollection, when the Indian lies down by the fireside with his drum in his hand, which he lightly and almost imperceptibly touches over, as he accompanies it with his stifled voice of dulcet sounds that might come from the most

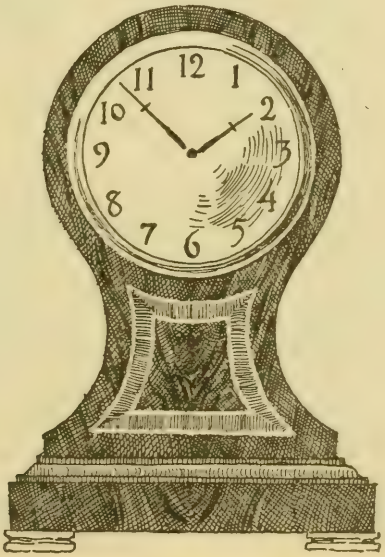
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tender and delicate female." And in another place Catlin speaks of "quiet and tender songs, rich in plaintive expression and melody."

It has been stated plausibly that song in its rudest state was influenced and shaped by the story-teller, who grew excited as he told some legend or warlike adventure, or boasted of his own glory; for in his excitement he would begin to intone, and the tonal unsteadiness of speech was thus corrected. There was then one note, and some say that the first musical note was G. "At the present day," as Mr. Rowbotham claims, "the songs of savages are nearly all at this pitch, that is to say, with G for the keynote, and those savages who have only one note in their music always have G for that one note." Chanting in impassioned speech led to isolation of the tone, and the savage aware of tone apart from speech sought to vary his pleasure. A two-note period was the next step. Then came a period of three. This little scale was extended, and it was made up of the Great Scale of three notes and the Little Scale of two notes. Thus vocal music passed through three stages in the evolution of the scale, "the Isolating, where the Great Scale and the Little Scale remain isolated from one another, as is found in the most ancient music of the nations of antiquity, the music also of many savages, and of the Chinese; the next stage is the Agglutinative Stage, when these two scales are agglutinated by the insertion of the fourth; and the Inflectional Stage, when by the insertion of the seventh the scale is enabled to pass naturally to the octave above, and to modulate to a new scale on the keynote of its fifth." ("A History of Music," by John F. Rowbotham, vol. i., p. 107, and see pp. 70–138.) Mr. Rowbotham insists that most of the North American Indians were in the Agglutinative Stage, and made use of only six notes, and if the Story told among them was the prose of music, the Dance was the verse.

Miss Fletcher in her "Indian Story and Song" (Boston, 1900) says: "Music enveloped the Indian's individual and social life like an atmos-

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phere. There was no important personal experience where it did not bear a part, nor any ceremonial where it was not essential to the expression of religious feeling. . . . This universal use of music was because of the belief that it was a medium of communication between man and the unseen. . . . In fact, the Indian sang in every experience of life from his cradle to his grave. . . . Indian singing was always in unison; and, as the natural soprano, contralto, tenor, and bass moved along in octaves, the different qualities of tone in the voices brought out the overtones and produced harmonic effects. . . . Close and continued observation has revealed that the Indian, when he sings, is not concerned with the making of a musical presentation to his audience. He is simply pouring out his feelings, regardless of artistic effects. To him music is subjective: it is the vehicle of communication between him and the object of his desire. Certain peculiarities in the Indian's mode of singing make it difficult for one of our race to hear intelligently their songs or to transcribe them truthfully. There is no uniform key for any given song, for the Indians have no mechanical device for determining pitch to create a standard by which to train the ear. This, however, does not affect the song; for, whatever the starting note, the intervals bear the same relation to each other, so that the melody itself suffers no change with the change of pitch. Again, the continual slurring of the voice from one tone to another produces upon us the impression of out-of-tune singing. Then, the custom of singing

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out of doors, to the accompaniment of the drum and against the various noises of the camp and the ever-restless wind, tending to strain the voice and robbing it of sweetness, increases the difficulty of extinguishing the music concealed within the noise,— a difficulty still further aggravated by the habit of pulsating the voice, creating a rhythm, within the rhythm of the song. Emotion also affects the rendering of Indian music. This is especially noticeable in solos, as love-songs, where the singer quite unconsciously varies from a quarter to a whole tone from the true pitch. On the contrary, emphasis sharps the tone. If, however, these peculiarities are imitated to him, the Indian immediately detects, and declares them to be wrong, thus betraying his unconsciousness of his own inaccuracies in endeavoring to strike a plain diatonic interval."

CONCERTO IN A MINOR, FOR VIOLIN AND ORCHESTRA, OPUS 28.

CARL GOLDMARK.

(Born at Keszthely, Hungary, May 18, 1830; now living at Vienna.)

This concerto was first played in November, 1878, at a Gesellschafts Concert, Vienna, led by Eduard Kremser. (Bizet's suite, "L'Arlésienne," was then played for the first time in that city.) The violinist was Johann Christoph Lauterbach, who was born in 1832 at Culmbach, and from 1861 to 1889 was concert-master of the Royal Opera Orchestra at Dresden.

The theme that enters in unison in the first movement of this concerto reminds one of Wagner's "Kaisermarsch," but the movement as a whole is sentimental rather than heroic. The Finale has been likened for bolero manner and spirit to Spohr's "Rondo Espagnol."

The concerto was first played in Boston by Mr. Kneisel at the Symphony Concert of Dec. 6, 1890. He played it again Oct. 22, 1898. Mr. César Thomson played it at the Symphony Concert of Jan. 26, 1895.

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SYMPHONY NO. 1, IN B-FLAT MAJOR, OPUS 38 . . ROBERT SCHUMANN.

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

Schumann worked during 1832–33 on a symphony in G minor. The first movement was played for the first time at a concert given in Zwickau, Nov. 18, 1832, by Clara Wieck, who was then thirteen years old. This movement was also played Feb. 12, 1833, at Schneeberg, where Schumann lived for a time with his brothers, and at Leipsic, April 29, 1833, as a first movement of a First Symphony. It is said that the whole symphony was performed at Zwickau in 1835, under Schumann's direction; that the last movement was a failure. We know that the symphony was completed and never published. Schumann himself wrote to Hofmeister from Schneeberg (Jan. 29, 1833): "The symphony is going ahead. It is being diligently rehearsed here with Beethoven's in A major, and you would scarcely know it by the performance at Zwickau." In a letter dated in 1839 he wrote of a symphony which he had nearly finished in 1832.

During the years from 1833 to 1841 Schumann wrote many of his finest and most characteristic works, but they were piano pieces — Études Symphoniques, Carneval, Sonata in F-sharp minor, Sonata in G minor, Fantasie, Phantasiestücke, Davidsbündler, Kreisleriana, Novelletten, Nachtstücke, Faschingsschwank — and songs. But in 1841 he wrote Symphony No. 1, in B-flat; Overture, Scherzo, and Finale (Finale rewritten in 1845); Symphony in D minor (rewritten in 1851, and now known as the Fourth); Allegro for piano and orchestra (used as first movement to Piano Concerto, Op. 54).

Schumann was married to Clara Wieck Sept. 12, 1840, after doubts, anxieties, and opposition on the part of her father, after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be

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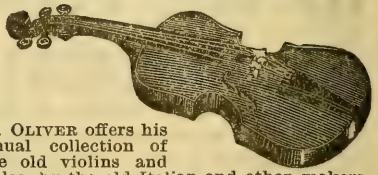
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to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal," — the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony — and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (Nov. 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my

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work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it toward the end of that year.)

* * *

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was: —

Du Geist der Wolke, trüb' und schwer,
Fliegst drohend über Land und Meer.

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu.

Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb' und feucht,
Was hast Du all' mein Glück verscheucht,

Was rufst Du Thränen in's Gesicht,
Und Schatten in der Seele Licht?

O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

These verses have thus been Englished in prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from

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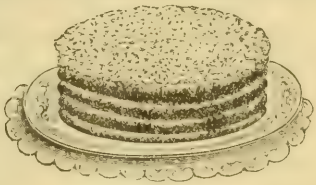
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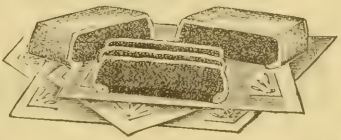
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afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

I am indebted to Mr. John Kautz, of Albany (N.Y.), who knew Böttger, for the following notes: "Now, pondering the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic, as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, '*Im Thale blüht der Frühling auf!*' he will be given the key that will dispel all his mystification. The symphony is the apotheosis of Spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter to the critic Rellstab, in Berlin, 'Why should there not be an opera without words?'

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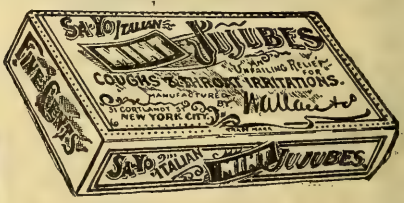
"Adolph Böttger," says Mr. Kautz, "during the early part of his career, was one of the leading spirits in the literary and musical circles of Leipsic, and was in close friendly relations with Liszt, Schumann, Mendelssohn, Hiller, and Gade. He had known Wagner from boyhood up, and had attended both the gymnasium and the university with him; but their artistic tendencies diverged later on, and they became estranged.

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Böttger, like the rest of his Leipsic brethren, failed to realize Wagner's towering genius. When in a reminiscent mood, his conversation was full of interesting experiences. Thus, he once mentioned — what must now seem surprising — that Schumann frequently expressed his disapprobation of Madame Clara Schumann's conception of his piano works. As partially confirmatory of this, there is at least one letter extant in which Schumann admonishes her to play certain of his pieces 'just twice again as slow.' In another letter he warns her against her impetuosity in playing his music. It is known that to the end of her life Madame Schumann always preferred playing the Finale of the Études Symphoniques in the first and not in the improved second version. Can we imagine it possible that the 'Schumann tradition,' as represented for years by Madame Schumann, may have been a myth, after all?"

Mr. Kautz gives as an explanation of the fact that Schumann in his letters never alluded to the "true origin of his symphony" the "habitual taciturnity of Schumann, his secretiveness, and the suspiciousness with which he regarded nearly all of his associates." "I have not the means at hand of stating definitely in what year the verses first appeared, but it could not have been much earlier than 1840. Schumann's autographic letter, together with one of Mendelssohn's, containing his musical setting of Böttger's '*Ich hör' ein Vöglein locken*,' were both framed, and occupied conspicuous positions among the many other attractions that crowded the walls of the poet's library.

"Adolph Böttger was born at Leipsic in 1815, and during the early forties achieved considerable fame as a writer of very high-class verse, representing, with Geibel, Freiligrath, and others, the aftermath of German romantic poetry; but it was chiefly as a translator of English poetry, of Shakespeare, Byron, and Longfellow, that he became renowned. His German translation of Lord Byron, in the metre of the original, was a veritable *tour de force*, reaching many editions, and resulting in making Byron's name a household word in Germany. But, while thus popularizing the fame of others, his own strong, original work was being gradually overlooked and neglected, and now his once so admired lyrics are mostly relegated to the anthologies. Böttger was only another earlier martyr to the same irony of fate that has now overtaken Edward Fitzgerald.

"Böttger was the possessor of many rare and valuable autographs and relics of departed celebrities. Among the latter were locks of hair from

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the heads of Schiller and Goethe down to the plug hat that had once belonged to the great and mighty Klopstock. This hat had for some time previously been in the possession of the dull poet and hymn writer, Johannes Minckwitz, professor of literature in the University of Leipsic; and the story goes that, as long as Minckwitz lived, he never failed to observe the annual return of Klopstock's birthday by sallying forth clad in the historic hat. Adolph Böttger died along in the seventies, in poverty and neglect. I do not know what became of his collection of rarities."

***

It is well known that the original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

***

This symphony was produced at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the Gewandhaus at Leipsic, March 31, 1841. The program was as follows: —

Chorus, "Des Staubes eitle Sorgen" . . . . . *Haydn*
Adagio and Rondo from Concerto in F minor . . . . . *Chopin*
CLARA SCHUMANN.
Aria from "Iphigenie" (*sic*) . . . . . *Gluck*
H. SCHMIDT.
Allegro . . . . . *R. Schumann*
Song without Words . . . . . *Mendelssohn*
Piece . . . . . *Scarlatti*
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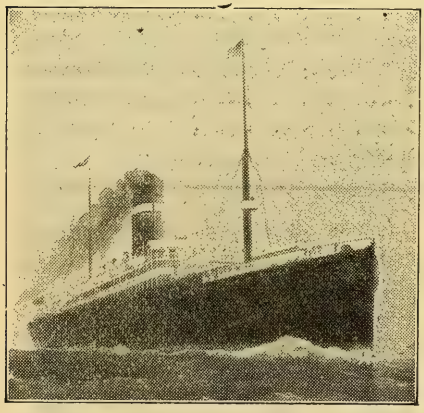
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The melophone was a forerunner of the modern reed organ. It was invented in 1837 by Leclerc, a watchmaker of Paris, and was in the form of a huge guitar. The right hand acted as blower. Halévy used the instrument in his opera, "Guido et Ginevra" (Paris, 1838).

***

The symphony was played for the first time in England at a Philharmonic Concert, London, June 5, 1854. The *Musical World*, the leading weekly journal, ably edited, spoke as follows: "The only novelty was Herr Schumann's Symphony in B-flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians'' symphonies were more incoherent and thoroughly uninteresting than this. If



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such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it."

Schumann's Overture, Scherzo, and Finale had been played the year before (April 4) at a Philharmonic Concert. Extracts from the review published in the same journal will show the attitude of the leading English musicians of the early fifties toward the composer.

"Robert Schumann and Richard Wagner (uncle of the famous Mddle. Joanna Wagner) are the representatives of what is styled the 'æsthetic' school in Germany. The latter has written chiefly for the theatre, the former for the orchestra and the chamber. Of Wagner we expect to have an early opportunity of speaking. Of Schumann we have been compelled to speak frequently, and, as it has happened, never in terms of praise. So much has been said of this gentleman, and so highly has he been extolled by his admirers, that we who, born in England, are not necessarily acquainted with his genius, have been led to expect a new Beethoven or, to say the least, a new Mendelssohn. Up to the present time, however, the trios, quartets, quintets, which have been introduced by Mrs. Ella, at the Musical Union, and by other adventurous explorers for other societies, have turned out to be the very opposite of good. An affectation of originality, a superficial knowledge of the art, an absence of true expression, and an infelicitous disdain of form have characterized every work of Robert Schumann hitherto introduced in this country. The affected originality had not enough of genuine feeling to be accepted, while the defects by which it was accompanied gave its emptiness and false pretension a still smaller chance of taking hold of public favor. The statement of these objections, however, has always been met by the answer: 'Oh, you have not heard Schumann's best works: you should know his orchestral compositions, his Symphony in B-flat, and, above all, his Overture, Scherzo, and Finale.' Well, we have heard the

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Overture, Scherzo, and Finale, . . . and we regret to say that, bad as we consider the chamber compositions of the author, we are forced to pronounce the present orchestral work still worse." Then follows an attack on this piece. This is the closing sentence: "The general style betrays the patchiness and want of fluency of a tyro; while the forced and unnatural turns of cadence and progression declare neither more nor less than the convulsive efforts of one who has never properly studied his art to hide the deficiencies of early education under a mist of pompous swagger." The reviewer comments on the disapproval of the audience, and adds: "And yet Robert Schumann, according to some, is the composer who in combination with Richard Wagner—'Brother Wagner,' be it understood—is to raise a new school of art, to extinguish Mendelssohn, and to teach the worshippers of Handel, Bach, Mozart, and Beethoven many important secrets which the scores of these great masters have never yet disclosed. Oh, that a musical Pope would start up and write a musical Dunciad! Thus, and only thus, would the so-called æsthetic school be exposed to the world in its proper light."

Henry F. Chorley was equally severe in the *Athenæum*: "Young Germany is in a fever which, should it last, will superinduce an epilepsy fatal to the life of music. . . . The upholders of Dr. Schumann will take a last refuge in symphonies, especially in a symphony in B-flat, described by them to be a master-work. This I heard at Leipsic, with less than little satisfaction. In all such cases of disappointment there is an answer ready stereotyped, and thought to be decisive. The listener who cannot be charmed is sure to be reminded how the great works of Beethoven were misjudged at the outset of his career. But the examples are not parallel. Beethoven's works were, for a while, misunderstood, I venture to reply, because Beethoven was novel. The works of Dr. Schumann will by certain hearers be forever disliked, because they tell us nothing that

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we have not known before, though we might not have thought it worth listening to. To change the metaphor, as well, it seems to me, might the *pentimenti* and chips of marble hewn off the block and flung to the ground by a Buonarotti's chisel, if picked up and awkwardly cemented by some aspiring stone patcher, pass for an original figure, because the amorphous idol was cracked, flawed, and stained — had the nose of a Silenus above the lip of a Hebe, and arms like Rob Roy's, long enough to reach its knees — as such *centos* of common phrases and rejected chords be accepted for creations of genius because they are presented with a courageous eccentricity and pretension." Chorley then savagely reviewed the symphony in detail and concluded with this sentence: "The mystagogue who has no real mysteries to promulgate would presently lose his public, did he not keep curiosity entertained by exhibiting some of the charlatan's familiar tricks."

***

The first performance in Boston was by the Musical Fund Society, Mr. Suck conductor, Jan. 15, 1853. The score itself, however, was known here before that date. Mr. William Mason heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the syncopations. Before my return from Europe, in 1854, I think they finally played it. In

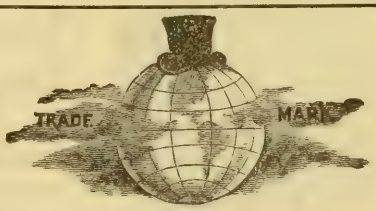
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speaking of it, Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise Symphony," and that will live long after this symphony of Schumann's is forgotten.' Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?'" ("Memories of a Musical Life," by William Mason. New York, 1901, pp. 40, 41.)

Mr. John S. Dwight reviewed the performance in his *Journal of Music*, Jan. 22, 1853: "We doubt not, very various opinions were formed of this composition among the audience. To many its novelty (without superficial brilliancy) and its very richness, fulness, earnestness of meaning made it dull, and would have made it so, had it been ever so perfectly presented. On the other hand, the thoroughly initiated, intimate admirers of Schumann (what few there were there present) were naturally keenly sensitive to every fault of execution, and could scarce contain themselves from crying out about the murder of their hero. . . . If parts were blurred and confused; if here and there passages were roughly rendered; if movements were unduly hurried or retarded (a matter about which we could only surmise, not knowing the work beforehand); if flutes and oboes and violins sometimes returned a thin and feeble answer to the over-ponderous blasts of the trombones,— still an imposing, although now and then obscured, outline loomed before us of a grand, consistent, original, inspired whole. It moved us to respect and to desire deeper acquaintance with the new symphonist."

***

If the English reviewers described the Symphony in B-flat as one belonging to the "Broken Crockery School," if they hooted Schumann's works and in 1854 accused the composer of suffering from delirium tremens, the Parisian critics were far better disposed. Fragments of the symphony were performed at a Popular Concert led by Pasdeloup, Jan. 19, 1862.

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The whole symphony was played at a Conservatory Concert, led by George Hainl, Dec. 15, 1867. The critics praised the work, and said the audience was "ravished by the beauty of the music." Schumann influenced the French as well as the Russian composers. The English were faithful to Mendelssohn, and their composers have not yet wholly escaped from slavish imitation of the least praiseworthy characteristics of that composer. It was an Englishman who said of Schumann, "Having an inordinate ambition to be ranked as an original thinker, he gives to the world the ugliest possible music." It was Émile Zola who put into the mouth of Gagnière: "O Schumann, despair, the luxury of despair! Yes, the end of all, the last song of mournful purity, soaring over the ruins of the world!"

***

And in Vienna the symphony, led by Schumann on Jan. 1, 1847, fell absolutely flat. The composer was known only as "Clara Wieck's husband," and for years in Vienna he was associated with Liszt and Wagner as makers of *Zukunftsmusik*, dangerous fellows. Schumann was thus strengthened in his earlier opinion, that "the Viennese are an ignorant people, and know little of what goes on outside their own city." Nor was the symphony more favorably received in 1856, when it was conducted by Hellmesberger. In 1861 the Viennese public first began to find some beauty in the music.

***

The Symphony in B-flat has been played at these concerts, under Mr. Henschel, March 4, 1882; Mr. Gericke, Nov. 15, 1884, Nov. 13, 1886, Nov. 3, 1888; Mr. Nikisch, March 8, 1890, Jan. 31, 1891, April 16, 1892, Jan. 28, 1893; Mr. Paur, Nov. 25, 1893, Dec. 7, 1895, Oct. 23, 1897; Mr. Gericke, Oct. 14, 1899.

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FRIDAY AFTERNOON, JANUARY 10, at 2.30 o'clock.

SATURDAY EVENING, JANUARY 11, at 8.00 o'clock.

PROGRAMME.

Beethoven . . . Overture, "The Dedication of the House"

a. Schumann . . . . . Allegro appassionato

b. Liszt . . . . . "Todtentanz"

Tschaikowski Symphony No. 6, in B minor, "Pathetique," Op. 74

Mendelssohn . . . . . Overture, "Athalie"

SOLOIST:

Mr. HAROLD BAUER.

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Assisted by Mr. HENRY GOODRICH, Pianist,

STEINERT HALL, TUESDAY AFTERNOON, JANUARY 7, AT 3.

PROGRAM.

Es hing der Reif	Brahms
Die Mainacht	Brahms
*Lockruf	Ruckauf
Ein Ton	Cornelius
*The Self-banished (Old English)	Dr. Blow
Ma Mie (Old French)	Arranged by A. L.
How Deep the Slumbers of the Floods (Carl Lowe)	Arranged by A. L.
Minnelied	Brahms
*Gone, *The Letter (From Tennyson's "Songs of the Wrens")	Sullivan, 1870
Le Baiser	Goring Thomas
*Immortal Love	Arthur Nevin
*Phillis has Such Charming Graces (Old English)	Anthony Young, 1625
Ye People, rend your Hearts, If with All your Hearts (From "Elijah." (By desire)	Mendelssohn
*She is a Maid of Artless Grace	S. Coleridge Taylor
The Sands o' Dee	Frederick Clay
*Roses in the Garden	Norman O'Neill
Let us forget	Maude Valerie White
Edward Gray	Sullivan

*Sung for the first time in Boston.

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WEDNESDAY EVENING, JANUARY 22, at 8.15. **STEINERT HALL.**

An especial feature of the program will be a group of Bohemian Songs, taken from Jean Richepin's book, "Miarka, la Fille a l'Ourse."

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Sunday Evening, January 19, at 8



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Mr. ARNOLD MOLDAUER, 2d Violin — *Mr. JOSEF KELLER, Violoncello*

Monday Evening, January 6, 1902, at 8

Programme

QUARTET (New) - - - - - - - - - - - *F. S. Converse*

PARAPHRASE from "Manru" for Violin and Piano - - *Paderewski*
(Arranged by T. Adamowski and E. Schelling)
Mr. T. ADAMOWSKI and Mr. WALLACE GOODRICH

QUARTET, Peters' Ed., No. 17 - - - - - - - - - *Mozart*

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Thursday Evening
February 6, 1902

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Programme will be announced later

For terms and dates apply to RALPH L. FLANDERS, 67 Westland Avenue, Boston, Mass.

Symphony Hall . . Wednesday Afternoon
January 8, 1902 . . . . . at 3 o'clock

DANIEL FROHMAN and HUGO GORLITZ announce LAST RECITAL in Boston before leaving for his Western tour

JAN KUBELIK

Assisted by Miss Maria Victoria Torrilhon

SOLO PIANIST

Herr RUDOLF FRIML, Accompanist

PROGRAMME

CONCERTO FOR VIOLIN, D MINOR . . . . . Wieniawski
Allegro — Moderato
Romance

HERR KUBELIK

PIANO SOLI. *a.* Arietta . . . . . Gluck–Joseffy
b. Nocturne . . . . . Chopin
c. Hungarian Étude . . . . . MacDowell

MISS TORRILHON

SOLO FOR VIOLIN. Chaconne . . . . . Bach

HERR KUBELIK

PIANO SOLI. *a.* Prelude . . . . . Rackmaninoff
b. Barcarolle, No. 5 . . . . . Rubinstein

MISS TORRILHON

SOLI FOR VIOLIN. Otello Fantasie . . . . . Ernst

HERR KUBELIK

Reserved seats, $2.00, $1.50, and $1.00, now on sale

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JANUARY 4, AT 2.30

Illustrated Lecture by

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OLD HOLLAND

AND THE ROMANCE of THE DUTCH REPUBLIC

"And again the whiskered Spaniard all the land with terror smote,
And again the wild alarum sounded from the tocsin's throat,
Till the bell of Ghent responded, o'er lagoon and dike of sand,
'I am Roland! I am Roland! there is victory in the land.'"
—"*The Belfry of Bruges.*"

"To men of other minds my fancy flies,
Embosomed in the deep where Holland lies.
Methinks her patient sons before me stand,
Where the broad Ocean leans against the land,—
The slow canal, the yellow-blossomed vale,
The willow-tufted bank, the gliding sail,
The crowded mart, the cultivated plain,
A new creation, rescued from his reign."
—*Oliver Goldsmith.*

Synopsis of the Lecture

THE Peculiar Charm of the Low Countries—Holland in the Days of Charles V.—"The swiftly Advancing Trumpets of the Spanish Army"—William the Silent appears—The Council of Blood—Alva's Traps—The Tragedy of Egmont and Horn—The Inquisition and its Horrors—The "Beggars" fight the Spaniards—The Siege of Leyden—Stories of Heroism and the Romance of Patriotism—Liberty at Last—Historic Monuments and Picturesque Scenes in Antwerp, Amsterdam, Bruges, Brussels, Louvain, The Hague, Rotterdam, Haarlem, Ghent, and other Famous Places in the Netherlands—Old Holland's Lesson to the World in Art and Politics.

"In Association Hall last evening Mr. Garrett P. Serviss gave a lecture on 'Old Holland and the Romance of the Dutch Republic,' which was remarkable both for the beauty of its views and the interest of its narration."—*Brooklyn Eagle.*

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Orders by mail, accompanied by cheque made payable to L. H. MUDGETT, and addressed to Symphony Hall, Boston, will be filled in the order of their reception, and seats will be assigned as near the desired location as possible.

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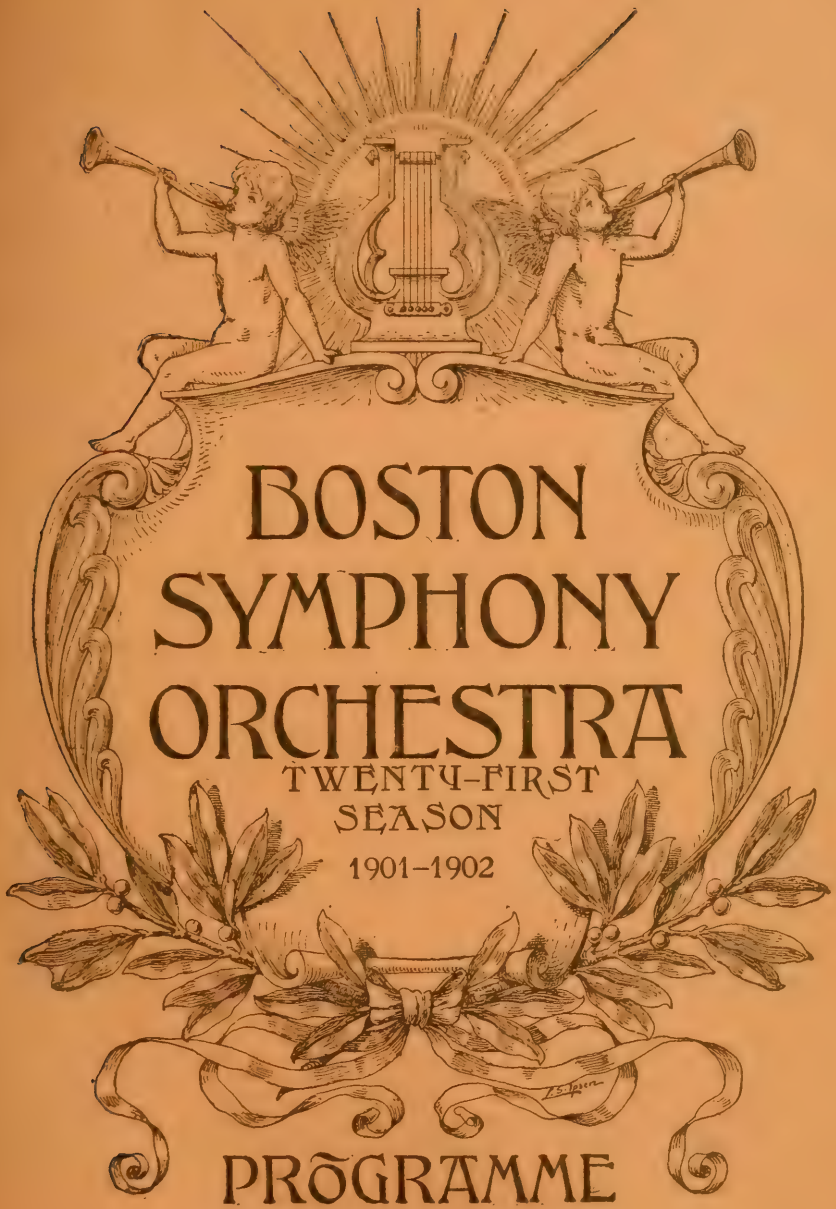
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TWENTY-FIRST SEASON

1901–1902

PROGRAMME

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1901–1902.

WILHELM GERICKE, CONDUCTOR.

PROGRAMME

OF THE

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SATURDAY EVENING, JANUARY 11,
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FRIDAY AFTERNOON, JANUARY 10, at 2.30 o'clock.

SATURDAY EVENING, JANUARY 11, at 8.00 o'clock.

PROGRAMME.

Beethoven . Overture to "The Dedication of the House," Op. 124

Schumann . Concert-piece for Pianoforte and Orchestra, Op. 92

Introduction
Allegro appassionato.

Tschaikowsky Symphony No. 6, "Pathetic," in B minor, Op. 74

I. Adagio.
Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

Liszt . . "Dance of Death," a Paraphrase of the "Dies Irae," for Pianoforte and Orchestra

(First time.)

SOLOIST:

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There will be no Public Rehearsal and Concert next week.

Patrons unable to remain until the close of the concert are urgently requested to leave the hall during a pause in the programme.

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Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

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(Baptized at Bonn, Dec. 17, 1770, born there probably December 16; died at Vienna, March 26, 1827.)

Carl Meisl wrote a *Festspiel*, which he also described as a *Gelegenheitsstück* for the opening of the Josephstädter Theatre in Vienna, Oct. 3, 1822. He introduced as characters Apollo, Thespis, the Dance, Comedy, Satire, Farce, Parody, Melodrama, Priests, Young Men and Maidens. Zeus, God, and the Emperor were alike entreated for favor, and the apotheosis was to the honor of the Emperor ("Grosses Tableau").

Beethoven summered that year at Baden, and he was asked to write music for the play. He wrote this overture and a chorus in B-flat, "*Wo sich die Pulse.*" He rearranged the rest of the music from his music for Kotzebue's "The Ruins of Athens," performed at Budapest in 1812. Walking one day, September 2, with Schindler, he noted two themes for the *Allegro* of an overture to this dull show piece of Meisl. One theme was for free development and one for fugal treatment. Schindler advised him to take the latter, for it might be worked out in the style of Handel, for whom Beethoven had a limitless admiration. Beethoven chose the fugal form, and, as Nottebohm claims, the *Allegro* is now joined to an introduction with which it originally had nothing to do. The overture was composed after the chorus. The sketch-book in which the *Allegro* occurs also contains sketches of Sonata 111, the *Agnus Dei* of the *Missa Solemnis*, and a song, *Der Kuss*. The overture is also known as "Overture in Handel's Manner." The introduction is of a stately character. The trombones are used in an unusual way, for, with a few exceptions, they enter by themselves or in combination with trumpets and kettle-drums as a separate band which interrupts occasionally the march of the main orchestra. Then they disappear for the rest of the overture, as the boy Xury is dropped

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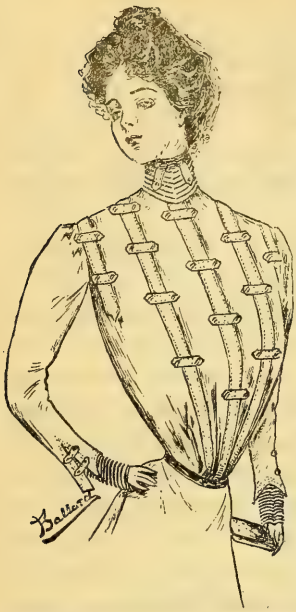
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overboard from "Robinson Crusoe," and is not again mentioned. The *Allegro* is long and a working-out of the Handelian theme, with many of the devices loved by that master, as the persistent appearing of the theme, especially in the peroration.

Mr. Harold Bauer was born at London, April 28, 1873. (His father was German by birth, his mother English.) He began his career as a violinst, a pupil of Pollitzer, who formed him in many ways. He played in public when he was nine years old, and for several years he gave concerts with his sisters, Ethel, a pianist, and Winifred, a violinist. The *Musical Times* reviewed a concert given April 17, 1888, and spoke of him as an "efficient pianist; but his ability chiefly displays itself on the violin." In 1892 he decided to be a pianist, and as such is almost wholly self-taught; for the lessons from Paderewski were few, and Mr. Bauer does not call himself his pupil. In 1893 Mr. Bauer made his début as a pianist in Paris, which is his home. He journeyed through Russia with the singer Nikita, and he has given many concerts in Germany, Spain, the Netherlands, Austria, Sweden. His first appearance in the United States was at Boston, Dec. 1, 1900, when he played, at a Symphony Concert, Brahms's Concerto in D minor.

Concert Piece: Introduction and Allegro appassionato for Pianoforte and Orchestra, Opus 92 . . . . Robert Schumann.

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

This piece was composed in 1849, a year of feverish musical activity. It was first played in Boston by Mr. B. J. Lang at a concert of the Harvard Musical Association, Feb. 6, 1873. Mr. H. G. Tucker played this piece at a Symphony Concert, March 12, 1887.

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As I walk in the sun-dappled woods and listen to the ceaseless sighing of the wind in the tree-tops, I do not marvel at the wind's melancholy; for, beautiful as the country is, it is also depressing — as beautiful things are depressing — in a pleasurable way.

I myself find a turnip-field the most sympathetic scheme of landscape, I cannot tell why! The red-brown earth and the patient, monotonous, yet lively green of the turnip-tops inspire me with a sad pleasure. I like my turnip-field to be on high ground, and to have its foliage touching the near horizon. There is even such a turnip-field before me as I write. A single poppy pierces its peaceful coloring.

It is now late afternoon. The day is a sleepy, delicate day of October. The atmosphere is full of softness and distance. The pines are new washed by rain to a paler green than their wont. They are shadowed and pencilled with a hazy blue that might have been distilled from the deliciously subdued sky-tint of ghostly amethyst. The languor of summer combines with the dreaminess of autumn. In short, it is an effeminate day, blending well with the emotions excited by a turnip-field. I mislike those brilliant, breezy days, when the whole world seems to be in profile,

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Very sincerely yours,

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hard and clear cut, when action is a necessity, while thought is an impossibility, when all the sleepy darlings of the decadence blink lily-lidded eyes, and curse feebly.

In East Anglia, where I have the misfortune to spend the summer, we have many such genial, raucous days,— perchance they get them over, cheap, from Germany.

Now I watch the weird pageant of sunset defile dreamily along the horizon at the foot of the turnip-field. Its hues are dainty, amber and chrysoprase, and a slightly bored rose flush, rather suggested than displayed,— a sort of unavoidable tribute to the conventionality of sunset, as the actual plot in a well-written novel is a mere pandering to tradition. The sombre beauty of the turnip-field takes the dusk mysteriously. How shall one express the passion of loneliness in the heart of a turnip-field? It is impossible! Only some great poet-painter might paint the soul of a turnip-field,— that evanescent, fleeting Ego that sighs for a moment with the passing wind. Maeterlinck might clasp the soul of the turnip-field in plaintive speech. Tschaikowsky could breathe the soul of the turnip-field in wistful music; for the subtlety and the mystery and the *Sehnsucht* of the turnip-field are his.

Into the turnip-field I had brought Pater's bewitching "Prince of Court Painters," and I chanced to linger over the last lines of the tale,— you know them?

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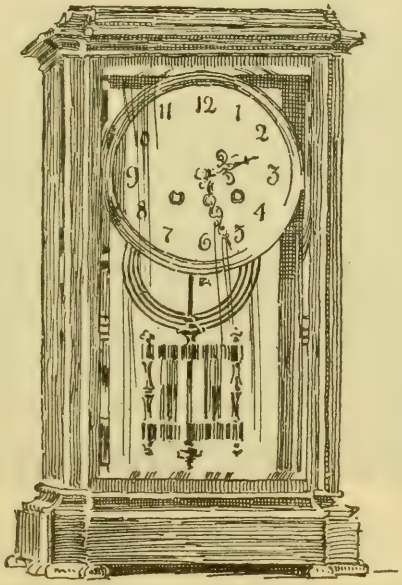
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"He has been a sick man all his life. He was always a seeker after something in the world that is there in no satisfying measure, or not at all."

Whenever I read these words, I think of Peter Tschaikowsky.

Some day, when we have settled how to spell his name, I will write you a beautiful essay on Tschaikowsky: the "Pathetic Symphony" shall sing in each phrase, the fugitive witchery of 5-4 time shall be caught and caged in rhythmic speech, the passionate, vivid coloring — fiery-mournful as autumn leaves — shall glow on the pallid page. But till that wondrous time you will have to put up with my customary incapacity.

Tschaikowsky is essentially the poet of autumn. In his little tone poem, "October," he has epitomized himself; and his "Pathetic Symphony" is indeed the apotheosis of autumn. There is a strange autumnal beauty about Tschaikowsky's music, which has an irresistible attraction for those of us who are young and sorrowful,— a beauty of which the prevailing note is regret. Tschaikowsky's tone poems are as thoroughly instinct with "Past" as St. Martin's Summer or "The Second Mrs. Tanqueray." Indeed, their personality is that of those strange days of autumn which we call St. Martin's Summer,— hectic, foreboding, Celtic days.

Tschaikowsky renders autumn note for leaf. His chords hold the bronzed amber and the withering gold of falling leaves, the wine-dark beauty of the copper beech, the brilliance of the sunburnt beech with here and there a blood bright leaf. His symphonies give all the colors of the woods swept by an equinoctial gale, for Tschaikowsky is tempestuous as he is occult and sorrowful, as he is exquisitely witty and madly gay.

The Spirit of the East is in him. When I listen to his music, I feel in its strange commingling of past and future a blending of Old-World barbarity (spite of Tschaikowsky's innate gentleness) with modern civiliza-

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tion and refinement. And when you get an intense modernity grafted on to the immemorial ages, you get something distinctly arrestive in the annals of art. The grafting of introspection, morbidness, and a pathological sensitiveness on to the primal emotions and a keen sense of humor produces something accutely piquant.

I feel a certain resemblance between Berlioz and Tschaikowsky, chiefly in the matter of depression, though the Russian is not melodramatically morbid like Berlioz, but rather he is instinct with the gloom of Oriental fatalism without its ameliorating stolidity. One divines that Tschaikowsky's melancholy is but a racial characteristic intensified, while Berlioz's pessimism is an individual idiosyncrasy carefully developed. Tschaikowsky's literary brother is certainly Rossetti. They two have a similar hysterical loveliness, which is enchanting, while they are mutually incoherent, and rich of warm coloring. And they have also in common that strange, foreboding instinct which we associate with the Celtic second-sight. I have often felt "the wind of Death's imperishable wing" foreshadowed in the "Pathetic Symphony."

But then I am a gentle, idealistic soul, and not a musical critic.

Tschaikowsky's music, like most intensely emotional music, is of a feminine nature, yet it inclines to that sexual compromise which is so much in vogue at present. It has too fine an instinct of the abstract to be purely feminine, albeit Tschaikowsky's regret is rather concentrative than

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diffusive, as that of Chopin is diffusive. His is a more poignant and personal music than the music of Chopin; Chopin is a narcotic as Wagner is a stimulant; Tschaikowsky is something of both. He misses the terrible directness of Wagner and also the impersonality of Chopin.

He is like my turnip-field. For the turnip-field does not inspire direct emotion, like Wagner, nor yet vague pathos, like Chopin: it gives the mystic passion and sorrow of Tschaikowsky. Who shall fathom the intense modernity of the turnip-field? It is all suggestion, for it expresses nothing. It is all-suggestive, as *the* phrase in the first movement of the "Pathétique," — that phrase which springs, like the strange scarlet flame of a poppy, a vivid, alien note among the sombre turnips of the movement: I mean, it springs out of the dark color scheme of the first movement as a poppy springs out of the gloomy turnip-field.

Than Atalanta I can no more help stopping to pick up the golden apple of a fantastic simile, even though the halt breaks the stride of my racing pen.

I watch the turnip-field in the mysterious evening. Day trembles on the verge of night, summer on the verge of autumn. The sky is clouding over. The infinitely subtle and monotonous turnip-rows bend to a waking breeze. Why is it that this dull, strange landscape should remind me so incessantly of the fiery, tempestuous Tschaikowsky?

Because this landscape epitomizes the great Russian steppes, the monotonous country whence sprung the vivid flower of Tschaikowsky's genius. The turnip-field and the poppy combined with the weather to suggest Tschaikowsky.

There is a sweet monotony in Tschaikowsky's music (of his dreamy mood), the spirit of a sunless, windless afternoon in St. Martin's Summer, when the whole earth seems wrapt in a retrospective trance, and to-day is liker yesterday.

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3

"Only, as I gaze upon those windless afternoons, I find myself always saying to myself involuntarily, 'The evening will be a wet one.'"

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," OPUS 74.

PETER TSCHAIKOWSKY.

(Born at Votinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, Nov. 5–6, 1893.)

The title "Pathetic" was given by Tschaikowsky to his Sixth Symphony after the first performance. The work was sketched in 1893. In June of that year he went to Cambridge, England, to receive, with Saint-Saëns, Boito, and Bruch, the diploma of Doctor of Music. He visited London, returned to Klin, his country home, went to Hamburg, to attend the production of his opera "Iolanthe," and after he was again at home he finished the symphony, which is dated Aug. 31, 1893, and dedicated to his favorite nephew, W. Davidoff. The symphony was not ordered by any musical society, in spite of statements to the contrary. Tschaikowsky was strongly set against composition at order and for a set date.

Iwan Knorr claims that the composer had premonitions of his taking off, although his mind was full of future important works and colossal experiments in music. A few weeks before his sickness he wrote to Ilja Slatin, a friend and colleague, who lived at Charkoff: "I have been travelling the whole summer, and I have barely had time to orchestrate the symphony which I composed in the winter. It will be performed at St. Petersburg October 28 and at Moscow December 16. It seems to me that it is a successful work. At least I have seldom labored on a task with such love and self-surrender. My health, thank God, is excellent." The night he left Moscow to go to St. Petersburg he dined with Kashkin, and finally they talked about the death of two intimate friends. "Their

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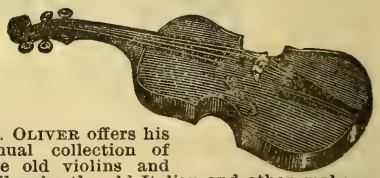
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circle was growing narrow. Who would be the next to go? Kashkin said, half-joking, that Tschaikowsky would be the last; and Tschaikowsky answered that it was not unlikely, for he had never felt better or happier in his life."

Tschaikowsky led in full health the first performance at St. Petersburg Oct. 28, 1893. The reception was extremely cool, but he was not depressed, as he had been on former like occasions. He said to his brother, Modest, with whom he was staying, "I have not in my whole life written a better piece." On the evening of November 1 he went with some friends to a restaurant. He returned to his brother's house with sharp pains, which did not leave him that night; but in the morning he felt better and sat at breakfast with the family. He was weak and took only a glass of water. There were then in St. Petersburg the first symptoms of an epidemic of cholera; but only five patients had died, and no one was seriously alarmed. In the course of the afternoon he grew worse, and it was soon plain that he was suffering from cholera. He nearly died that night. The next morning he thought himself out of danger, but on the evening of November 3 his kidneys were sorely afflicted. The physicians prescribed imperatively a bath, which Tschaikowsky would not take, because he remembered that his mother, a victim of the same disease, died in a bath that had been ordered. On November 5 his condition was hopeless, and the physicians again insisted on a bath as the only pos-

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sible remedy. He swooned in the water, and after a long struggle he died in the night. Shortly before his departure he was conscious for a few moments.

***

Tschaikowsky's friend, N. Kashkin, speaks at length of the last days of the composer, and until Modest Tschaikowsky's Life of his brother is finished — it is now publishing — Kashkin speaks with authority. (I use Rosa Newmarch's English version.)

"Each of Tschaikowsky's symphonies has a definite coloring which shows the prevailing influence under which it was written. The Second shows us the composer still strongly dominated by national tendencies. The Third is tinctured throughout by his increasing eclecticism in general, and in particular by his newly awakened enthusiasm for Schumann. The Fourth is remarkable for its brighter qualities, and especially for its unwonted display of humor. The Fifth has touches of religious feeling which are absent from all the rest. In the Sixth Tschaikowsky seems to have concentrated the brooding melancholy which is the most characteristic and recurrent of all his emotional phases. Throughout the whole of his music we are never far from this shadow."

"There is no doubt," says Miss Newmarch, "that one of the reasons of the extraordinary popularity of this work lies in the fact that it has been invested with an autobiographical interest for which there is no real warranty. It is said that in some vague and mysterious way it foreshadowed the composer's approaching end. Perhaps it is also with the idea of supporting this theory that sensationalists have discovered that Tschaikowsky shortly afterwards committed suicide. The idea is picturesque, but neither in Russia nor abroad have I discovered any sub-

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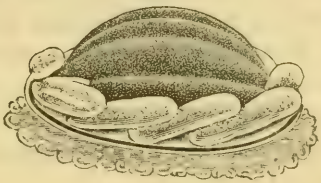
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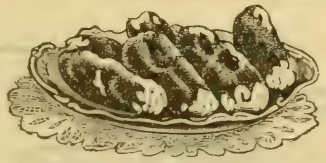
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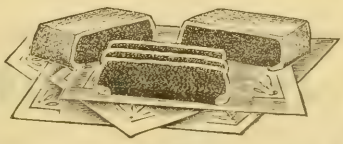
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stantial ground for the report.* At the time of writing the Sixth Symphony Tschaikowsky had passed through his dark hour and won his way back to light. Mr. Kashkin distinctly explodes the pathetic fallacy, if I may so far distort the meaning of Ruskin's phrase. He shows that the work was not composed under the influence of a morbid preoccupation with death. Tschaikowsky had some idea of writing out the program of the symphony, but never did so, chiefly because no sooner was it finished than he became absorbed in new plans, of which the remodelling of 'The Oprichnik' was one. Had he done so, the world would not have found that the symphony was a kind of legacy to the living from one who was filled with a presentiment of his own approaching end. It seems, then, more reasonable to interpret both the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . . Few works have awakened such an immediate echo in the heart of the public. It is interesting to know that he himself had no misgivings about the first three movements of the symphony, but thought it not improbable that after its first performance in St. Petersburg he might have to rewrite the Finale."

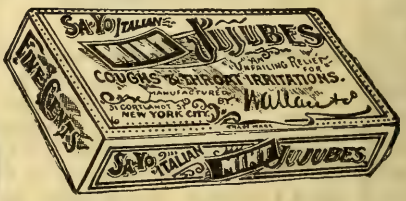
* And yet I was told in 1898 by a celebrated Russian pianist, a friend and pupil of Tschaikowsky, that the composer's friends believe he took his own life. The pianist himself had no doubt of it. There was more than one mystery in the life of this great composer. [Ed.]

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"Dance of Death," for Pianoforte and Orchestra. Franz Liszt.

(Born at Raiding, near Ödenburg (Hungary), Oct. 22, 1811; died at Bayreuth, July 31, 1886.)

Liszt was thrilled by a fresco in the Campo Santo of Pisa, when he sojourned there in 1838–39. This fresco, "The Triumph of Death," was for many years attributed to a Florentine, Andrea Orcagna, or l'Arcagnolo (1308? 1368?), but some insist that it was painted by Pietro and Ambruogio Lorenzetti.

The right of this fantastical fresco portrays a group of men and women, who, with dogs and falcons, appear to be back from the chase, or they may be sitting as in Boccaccio's garden. They are sumptuously dressed. A minstrel and a damsel sing to them, while Cupids flutter about and wave torches. But Death flies swiftly toward them, a fearsome woman; with hair streaming wildly, with clawed hands. She is bat-winged, and her clothing is stiff with wire. She swings a scythe, eager to end the delight and joy of the world. Corpses lie in a heap at her feet,— corpses of kings, queens, cardinals, warriors, the great ones of the earth, whose souls, in the shape of new-born babes, rise out of them. "Angels like gay butterflies" are ready to receive the righteous, who fold their hands in prayer; demons welcome the damned, who shrink back with horror. The devils, who are as beasts of prey or loathsome reptiles, fight for souls; the angels rise to heaven with the saved; the demons drag their victims to a burning mountain, and throw them into the flames. And next this heap of corpses is a crowd of beggars, cripples, miserable ones, who beg Death to end their woe; but they do not interest her. A rock separates this scene from another, the chase. Gallant lords and noble dames are on horseback, and hunters with dogs and falcons follow in their train. They come upon three open graves, in which lie three princes in different stages of decay. An aged monk on crutches, possibly the Saint Macarius, points to this *memento mori*. They talk gayly, although one of them holds his nose. Only one of the party, a woman, rests her head on

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her hand and shows a sorrowful face. On mountain heights above are hermits, who have reached through abstinence and meditation the highest state of human existence. One milks a doe while squirrels play about him; another sits and reads; a third looks down into the valley that is rank with death. And, according to tradition, the faces in this fresco are portraits of the painter's contemporaries. Eastlake suggests that Death is here personified as a woman in accordance with the characterization in Petrarch's "Triumph of Death."

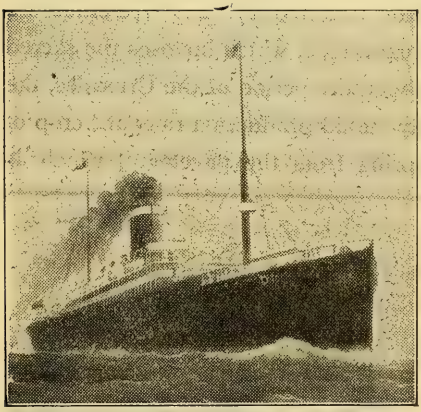
Another man, not a musician and not a professional critic, described this Campo Santo,—William Beckford, the author of that wild Oriental tale, "Vathek," of whom Byron spoke so brutally, and of whom Mr. W. E. Henley says in one of his incomparable notes: "At eleven he had succeeded to the worth of a million of money, and he had sat in Parliament, known the greatest grief that can befall a man, lived as he would with none to say him nay, produced such a master-story as must live as long as the French in which it was written and the English into which it was translated, and thereby approved himself the best Voltairean bred in England before the coming of Benjamin Disraeli." Beckford looked calmly on the scene: "The walls and Gothic tabernacle above the entrance, rising from the level turf and preserving a neat straw color, appear as fresh as if built within the present century." The letter is dated 1780. "We entered a spacious cloister, forming an oblong quadrangle, which incloses the sacred earth of Jerusalem, conveyed hither about the period of the Crusades, the days of Pisanese prosperity. The holy mould produces a rampant crop of weeds, but none are permitted to spring from the pavement, which is

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entirely composed of tombs with slabs, smoothly laid and covered with monumental inscriptions. Ranges of slender pillars, formed of the whitest marble and glistening in the sun, support the arcade of the cloister, which is carved with innumerable stars and roses, partly Gothic and partly Saracenial. Strange paintings of hell and the devil, mostly taken from Dante's rhapsodies, cover the walls of these fantastic gallaries. . . . Beneath, along the base of the columns, are placed, to my no small surprise, rows of pagan sarcophagi . . . I was quite seized by the strangeness of the place, and paced fifty times round and round the cloisters, discovering at every time some odd novelty. . . . The place is neither sad nor solemn. The arches are airy, the pillars light; and there is so much caprice, such an exotic look in the whole scene, that without any violent effort of fancy one might imagine one's self in fairyland. Every object is new, every ornament original; the mixture of antique sarcophagi with Gothic sepulchres completes the vagaries of the prospect, to which, one day or other, I think of returning, to hear visionary music and commune with sprites, for I shall never find in the whole universe besides so whimsical a theatre." Beckford alludes in this description to other frescos, as "The Last Judgment," "Hell." There are also scenes in the life of the Saviour.



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We know that Liszt was influenced more than once by painting or sculpture to translate the subject into tones. He wrote: "Raphael and Michael Angelo helped me to understand Mozart and Beethoven. I found the explanation of Allegri, Marcello, Palestrina, in John of Pisa, Fra Beato, and Francia. Titian and Rossini appeared to me as stars of the same refraction. The Colosseum and the Campo Santo are not so far from the Heroic Symphony and the Requiem. Dante has found artistic expression in Orcagna and Michael Angelo. Some day perhaps he will find a Beethoven of the future." Thus we find the origin of two little piano pieces,—"Sposalizio," inspired by the picture of Raphael; "Il Penseroso," by the Medicean statue of Giulano, Duke of Nemours. The symphonic poem, "The Battle of the Huns," was suggested by Kaulbach's picture; the "March of the Three Kings" in "Christus," by a picture in the Cologne Cathedral; the "Seven Sacraments," by Overbeck's cycle of paintings.

*
* *

The first sketch of "The Dance of Death" was made at Pisa in 1839. It was developed at Weimar about 1849, when the work was orchestrated. There was a revision in 1859, but it was not known to the public until the season of 1864–65, when it was played from manuscript by von Bülow, to whom the piece was dedicated. Liszt wrote to von Bülow, Nov. 12, 1864: "As for 'The Dance of Death,' I cannot let it be published until I have heard you play it. Allow me, then, my very dear friend, a delay which I hope will not be longer than six months. Then you will tell me positively whether you think I can risk the publication of such a monstrosity! Meanwhile thank Siegel for his brave intentions." He wrote again to von Bülow, April 28, 1865: "Siegel has answered me. He says that the arrangement of 'The Dance of Death' for two pianos has already been pub-

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lished: I had wholly forgotten that I wrote it at Weimar. And so the one I sent you from here [Rome] is superfluous, and the only thing to do is to publish the piano solo. I regret keenly that this unfortunate little work caused you unpleasantness at Hamburg and the Hague. Fortunately you have strong shoulders and can tranquilly keep on burying a certain number of the moribund and the dead with 'The Dance of Death.' You remember that I had grave doubts about the effect of this piece on the public which plumes itself on its stubbornness, and so I warned you against putting it on your programs; but since you have heroically made the venture, and Wagner and Cornelius were pleased, I am wholly satisfied."

Liszt was curiously anxious about the piece in 1864. He wrote von Bülow that he did not understand how any publisher, "living or wishing to live," could be persuaded to publish it. He wrote again from Rome, December 9: "As for the 'Danse Macabre,' I think, for the sake of clearness, the title should be lengthened by adding these words: 'Paraphrase de la Danse des Morts. Dies irae.' I told you lately that I had written Siegel in answer to his demand for a second edition of the 'Danse Macabre' for piano solo. I'll willingly write some pages of notes necessary for this, when he returns the score; and, when I send them to him, I shall add the dedication, which should be on *a separate page.* You are too 'separate' a man to have your name mixed up with the title. . . . The idea of producing the 'Danse Macabre' for the first time at Bâle is eminently judicious. If there should be a fiasco, we can attribute it to Holbein, who has corrupted the public taste. Then we can begin again somewhere else,— at Paris, if you like."

Bülow's fondness for the piece was not merely for a season. In 1872 he proposed that he should play it in a concert at Weimar devoted to Liszt's works and led by the composer. In an article dated by him "Birmingham, England, Nov. 26, 1878," and published in the *Signale*

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(Leipsic), he speaks of concerts in London and one given at the Music Academy for the Blind at Upper Norwood, and dwells upon a brilliant performance by Hartvigson* of Liszt's "Dance of Death" for piano and orchestra, "Variations on the old 'Dies irae' as it is still sung in all the churches of France." He also speaks of the "stormy applause," and how he himself was not so successful when he played the "dangerous" work some years before at Hamburg and the Hague; yet he rejoices that another has been more fortunate in bringing honor to Liszt.

Liszt himself did not hear the piece until he attended the Music Festival at Antwerp in May, 1881. The pianist was Zarembski.† Liszt wrote in 1882 to his pupil, Martha Remmert: "Enclosed are the various readings to my 'Dance of Death.' I noted them down after hearing the piece last May for the first time with orchestra at the Antwerp Musical Festival (played by Zarembski in a masterly way). The brief alterations are easy to insert into the instrumental parts, for they apply only to the horns, and consist in the addition of seven measures. The rest are pauses in the orchestra while the piano solo continues. All is accurately indicated in the enclosed copy, so that, should the publisher Siegel feel disposed to add a complementary sheet to the score, it might be easily printed from this copy." The alterations in this variation — "The Chase" — did not appear in print.

"The Dance of Death" has been played of late years by d'Albert, Reisenauer, Stavenhagen.

*Frits Hartvigson, born in 1841 at Grenaa (Jutland), studied the piano with von Bülow and composition with Gade. He settled in London in 1864. He was made court pianist to the Princess of Wales, and he taught in various schools. From 1873 to 1875 he lived in St. Petersburg. A nervous affection of the left arm prevented him from playing in public from 1879 to 1888.

†Jules de Zarembski (born in Russia in 1854, died at Schitomir, his birthplace, in 1885) was a pupil of Dachs and Liszt, and in 1879 he succeeded Louis Brassin as piano teacher at the Brussels Conservatory. He married Johanna Wenzel, to whom Liszt wrote in 1872 this letter: "In reply to your friendly lines, I beg of you earnestly no longer to think of having the barbarous operation performed on your fingers. Rather all your life long play every octave and chord wrong than commit such a mad attack upon your hands."

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In 1898 I received from Denver, Col., a letter from Mr. Edouard Hesselberg, a graduate of the Conservatory of Music, Moscow, who had read that Mr. Siloti would play at New York, March 18 and 19, Liszt's "Dance of Death" for the first time in this country. Mr. Hesselberg said: "It was performed by me twice since I came to America, the first time in Chicago, about four years ago, with von Bülow's orchestra, Fritz Scheel conductor, and about two years ago in Philadelphia, at the Academy of Music with the Grand Opera Orchestra, Gustav Hinrichs conductor."

We have seen that, as Reimann says, Liszt's work has nothing in common with Saint-Saëns's "Danse Macabre," "that clever cemetery-farce," inspired by a poem of Cazalis. Nor is it of kin to Georg Riemenschneider's "Todtentanz" (performed at a Boston Symphony Concert, March 4, 1893), for this latter piece is an illustration of a ballad by Goethe. Richard Pohl claims that Liszt's music was inspired by Hans Holbein's "Dance of Death," and that each one of the variations characterizes one of Holbein's figures,—the serious man, the frivolous youth, the mocking sceptic, the praying monk, the tender maiden. Possibly the idea of this inspiration was derived from the jest of Liszt quoted above. Georges Kastner, in his "Danse des Morts," a monument of varied learning, insists that only in France, Germany, Switzerland, and England is found the painted or sculptured dance. "Other nations, as Italy and Spain, have none to show. Nevertheless, I believe that some such representations exist in these two countries. When the interior of the sombre monasteries will be opened, for they are still peopled with monks, whose severe rules keep away strangers, or at least prevent the exposure to them of the marvels so jealously guarded, then certain Dances of Death hitherto unknown will surely be discovered. Spain especially should furnish some: she loves sinister pages which bare the hideous side of humanity; she delights in fierce, terrible subjects." Then he mentions incidentally

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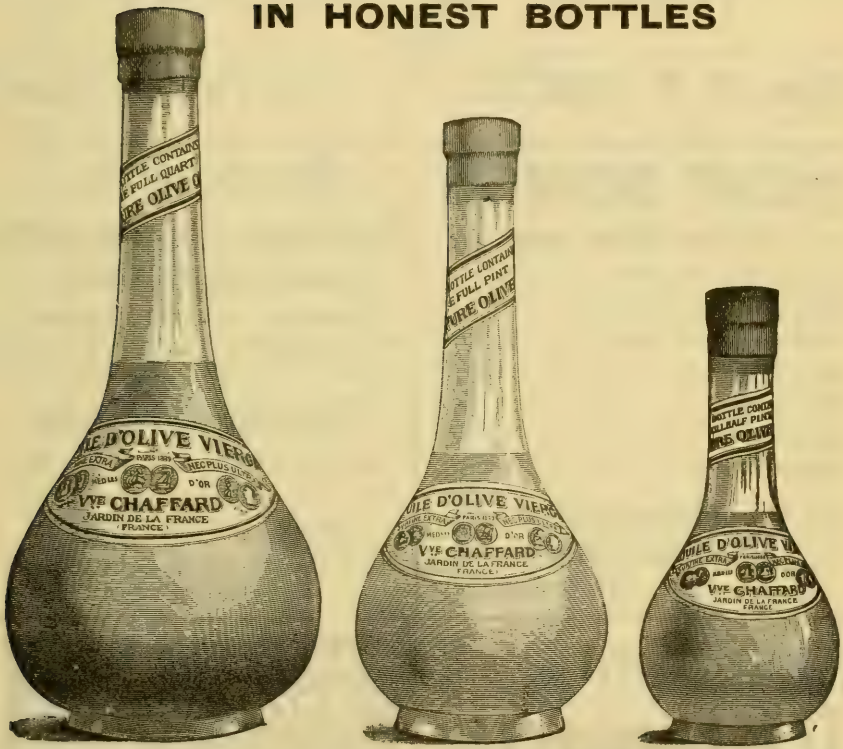
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Orcagna's fresco at Pisa, and compares a detail of it with one in a marble allegorical group at St. Peter the martyr's in Naples.

Liszt's variations are founded on the *cantus firmus*, "Dies irae," which has fascinated musicians of orchestral imagination from Berlioz to Loeffler. The piano with drums begins a bizarre motive *ostinato*, and the chant is proclaimed by clarinets, bassoons, trombones, tuba, violas, 'cellos, and double-basses. A short cadenza for the piano is followed by a repetition of this theme. The introduction is regarded by Reimann as an illustration of the verse that frequently occurs in the old Dances of Death, and may be found in part on old New England tombstones. The lines may thus be Englished: —

"So here lie all our bones; and to us both great and small come dancing! As you are now, so once were we; as we are now, so shall you be!"

The piano plays the Dies irae *cantus* as a theme. Variation I. is divided between orchestra and piano. In Variation II. the theme is given to the left hand of the pianist, strengthened by strings *pizzicato*, and there is a horn solo. In Variation III. the theme occurs both in piano and in accompaniment. Variation IV. starts with canonic treatment for piano solo. There is a long cadenza, which leads to gentle passages in B major, and there is a clarinet solo. (This cadenza and the rest of the variation may be omitted.) The music waxes stormy, and Variation V. is in a quick *fugato*, at first for piano solo. It passes into a species of dance rhythm. The preceding passages of tenderness in B major now appear *fortissimo*. Episodes follow, which finally lead to a cadenza for the piano. The final section is composed chiefly of lively variations of the theme.

The work is scored for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, tuba, kettle-drums, cymbals, triangle, gong, strings, and piano. The gong enters with the sixth measure before the final chord.

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PROGRAMME

Part I.—Classical Airs and Songs

Aria: Mein glaubiges Herz,	Bach
Canzone: Ritornerai fra poco,	Hasse
Lied aus der Ferne,	Beethoven
Warnung,	Mozart

Part II.—German Songs

Der Muller und der Bach, Das Lied im Grunen,	Schubert
Lieder der Braut, Nos. 1 and 2, Auftrage,	Schumann
O Jugend, O schone Rosenzeit,	Mendelssohn
Wie Melodien zieht es mir, O liebliche Wangen,	Brahms

Part III.—Modern Songs

Melodie: Mignon,	Gounod
Le Corbeau et le Renard,	Godard
Ach, die Qualen,	Paderewski
Allerseelen,	R. Strauss
Zur Drossel sprach der Fink,	D'Albert
Sonn hat mit Muh gelaufen, Vom lustigen Grasmucklein,	Taubert
Wenn die wilden Rosen bluhn,	Bungert

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TWENTY-FIRST SEASON

1901–1902

PROGRAMME

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PROGRAMME.

Haydn . . . . Symphony in D major (B. & H., No. 2)

I. Adagio.
Allegro.
II. Andante.
III. Menuetto.
Trio.
IV. Allegro spiritoso.

Mendelssohn "O God, have mercy," Aria for Bass from "St. Paul"

Glazounoff . . Suite from the Ballet "Raymonda," Op. 57 A

Wagner . Hans Sachs's Monologue, "Wahn! Wahn! Ueberall Wahn," from Act III. of "Die Meistersinger von Nuernberg"

Beethoven . . . . Overture, "Leonore," No. 3, Op. 72

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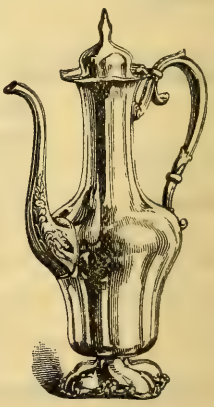
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SYMPHONY IN D MAJOR (B. & H., No. 2) . . . . . JOSEF HAYDN.

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony is the twelfth which Haydn composed in England for Salomon. It was first performed May 4, 1795, in the large hall of the King's Theatre. The program was as follows: —

PART I.

MS. Ouverture (Symphony) . . . . . *Haydn*

Song . . . . . .

Sung by Sig. ROVEDINO

Concerto for Oboe . . . . . *Ferlendis*

Played by Sig. FERLENDIS, of Venice
(His first appearance in London)

Duet . . . . . *Haydn*

Sung by Mad. MORICHELLI and Sig. MORELLI

New Overture (Symphony) . . . . . *Haydn*

PART II.

Military Symphony . . . . . *Haydn*

Song . . . . . .

Sung by Mad. MORICHELLI

Concerto for Violin . . . . . *Viotti*

Played by Mr. VIOTTI

Scena Nuova . . . . . *Haydn*

Sung by Mad. BANTI

Finale . . . . . .

The terms "overture" and "symphony" were loosely used by program makers of that period. Many of Haydn's symphonies played during his visits to London were announced as "overtures," although the music-lexicons of the eighteenth century do not speak of the terms as synonymous. Thus, in the program above, the first "overture" was the first movement of Haydn's "Military" Symphony, and the other movements were

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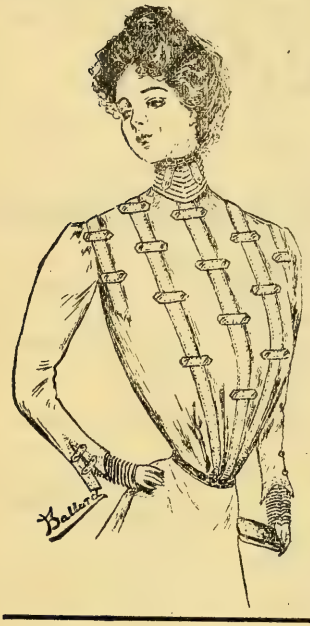
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played at the beginning of Part II. of the program. (For many years symphonies were thus divided. Thus Hanslick tells us that at Vienna, in 1839, the first two movements of Schubert's Symphony in C were separated from each other by an aria from "Lucia di Lammermoor," sung by Miss Tuczek.) The "new overture" at the end of Part I. was the Symphony in D (B. & H., No. 2). The concert was most successful. Haydn wrote in his diary: "The hall was filled with a picked audience. The whole company was delighted, and so was I. I took in this evening four thousand gulden (about $2,000). One can make as much as this only in England." It was Haydn's last benefit concert in London.

Haydn, however, was not pleased with Banti's singing. "She sang very scanty" is his criticism confided to the diary; yet Brigida Giorgi, who married the dancer Bandi (or Banti, as he was generally named), was one of the most distinguished singers of the eighteenth century. There is a dispute about her birthplace and birth-year. She was probably born at Crema in 1759. She wandered about, poverty-stricken, in her youth. In Paris she was heard singing in a café, or in the street near a café, by de Vismes, who recognized the beauty of her voice and engaged her for an opera-buffa troupe. Her success was immediate, and she triumphed in the chief theatres of Europe. Giardini was asked about her before she arrived in London: "She is the first singer in Italy, and drinks a bottle of wine every day." The Earl of Mount Edgcumbe, an experienced and discriminative critic, declared her to be the most delightful singer he ever heard. "But, though she had the best masters, she was an idle scholar, and never would apply to the drudgery of her profession; but, in her, genius supplied the place of science, and the most correct ear with the most exquisite taste enabled her to sing with more effect, more expression, and more apparent knowledge of her art than many much better professors. She never was a good musician, nor could sing at sight with ease;

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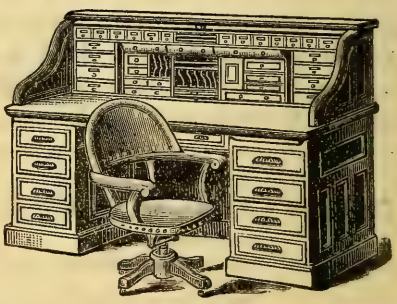
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but having once learnt a song, and made herself mistress of its character, she threw into all she sung more pathos and true feeling than any of her competitors. Her natural powers were of the finest description. Her voice, sweet and beautiful throughout, had not a fault in any part of its unusually extensive compass." This daughter of a gondolier made large sums of money. Composers wrote operas for her. She lived gayly, and in 1806 she died in the poorhouse at Bologna. After her death they opened her body to find out the reason of the extraordinary power of her voice: they found that she had unusually large lungs.

Mad. Morichelli was Anne Bosello Morichelli, a brilliant singer. She was born at Reggio in 1760, enchanted audiences from Vienna to London, and died at Trieste in 1800. She made and lost great sums, and by her will she bequeathed what she had left to her husband, the singer, Catalani, and Napoleon Bonaparte. Mount Edgcumbe said that her voice was not true, that her taste was spoiled by a long residence at Paris, that her manner and acting were affected. It must be remembered that she was brought to London as a rival of Banti; hence possibly the earl's sour opinion. Lorenzo Da Ponte was more impartial. He knew the two singers in London, and he indulged himself in Plutarchian comparison: "They were not in their first youth, and they had never been quoted for their beauty." There are contrary reports. "They were much in fashion, and were exorbitant in their prices. . . . They were at once the idols of the

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public and the terror of composers, poets, singers, managers. One of these women would have been enough to bring trouble into a theatre. Let one judge, then, the difficulties experienced by a manager that had them together. It is not easy to say which was the more dangerous or more to be feared. Equal in vice, passion, trickery, they both were heartless; and, while they were of diametrically opposite character, they pursued in a different way the same scheme for the accomplishment of their projects." It appears that Morichelli, in spite of her dissolute nature, had such a modest and reserved bearing that she would have been taken for an *ingénue*. "The bitterer the malice distilled in her heart, the more angelic was the smile on her lips. . . . Her gods were self-interest, pride, envy." And Banti,— alas, poor Brigida! "She brought on the stage the manners of an impudent chorus-girl. Free in her speech, freer in her behavior, sprung from the dregs of the people and keeping their tastes, she was given to strong drink. She had no self-control. She showed herself exactly as she was; and, whenever one of her passions was crossed, she became a fury, capable, single-handed, of revolutionizing an empire." And yet Da Ponte, the librettist of "Don Giovanni," escaped the two, and died of old age in New York in 1838, long after the blood of Banti and Morichelli was cold and their voices choked with dust.

Carlo Rovedino, a bass singer in both grand and comic opera, appeared at London in 1778. He died there in 1822 at the age of seventy-one.

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Morelli was a bass-buffo who was once a running footman for Lord Cowper in Florence. His master gave him money that he might take singing lessons. Two years later, a distinguished person, he sat as guest at Cowper's table. He first appeared in London in 1787. His life was — let us be gentle — it was irregular; and about 1806 the favorite of the public had scarcely a tone left. He then tried lottery, and was reduced to beggary. Naldi, an opera singer, took care of him until he died.

Viotti, the great violinist (1753–1824), joined Léonard, the hair-dresser of Marie Antoinette, in establishing an Italian opera company in Paris. The Revolution spoiled business, and Viotti went to London as a virtuoso. In 1794–95 he was acting manager of the Italian opera in the King's Theatre of that city. He had already played one of his concertos the year before (May 2, 1794) at one of Haydn's benefit concerts, and at certain concerts in which Haydn took part Viotti was the leader of the orchestra.

Giuseppe Ferlendis, player of oboe and English horn, was a darling of Banti. He was born at Bergamo in 1755, and died at Lisbon in 1802. Mozart knew him in Salzburg, and wrote a piece for him, which was played with great success by another oboist, Ramm. Ferlendis went to London with Dragonetti in 1794. Ferlendis and his Italian associates, hired by the Archbishop Hieronymus, were unpopular at Salzburg, chiefly because the salary given to each of these foreigners was larger than that paid local musicians.

We are told that, when Ferlendis was in England, he performed upon a peculiar oboe in the opera house. "One of the joints was formed of leather, which he twisted or contracted in a way so like the windpipe that he produced a talking tone much resembling the human voice."

Now these were the men singers and women singers, "and the delights of the sons of men, as musical instruments, and that of all sorts," that were associated with Handel in his last benefit concert in London.

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Haydn's name began to be mentioned in England in 1765, and symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland,—an auspicious name,—to coax him to London, but Haydn was loath to leave Prince Esterhazy. But Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added 400 gulden to the annual pension of 1,000 gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, a man appeared, and said: "I am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive £300 for an opera written for the manager Gallini, £300 for six symphonies and £200 for the copyright, £200 for twenty new compositions to be produced in as many concerts under Haydn's direction, £200 as guarantee for a benefit concert. Salomon deposited 5,000 gulden with the bankers, Fries & Co., as a pledge of good faith. Haydn had 500 gulden ready for travelling expenses, and he borrowed 450 more from his prince.

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BOSTON, MASS.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as revolutionary, just as some now look asquint at Richard Strauss as Antichrist in music. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until, in 1815, he died in his own house. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer: his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for "the many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In his last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance. Beethoven wrote his epitaph in a letter to Ries: "The death of Salomon pains me deeply, for he was a noble man, whom I remember from childhood."

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord," Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of 12. The *Adagio* was repeated, an unusual occurrence, but the critics preferred the first movement.

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4

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The orchestra was thus composed: 12–16 violins, 4 violas, 3 'cellos, 4 double-basses, flute, oboe, bassoon, horns, trumpets, drums,—in all about 40 players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, Feb. 4, 1794, and did not leave England until Aug. 15, 1795. The orchestra at the opera concerts in the grand new concert hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., £1,200. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for 100 guineas, which Parliament promptly settled.

ARIA FOR BASS, "O GOD, HAVE MERCY UPON ME," FROM "ST. PAUL," OPUS 36 . . . . . FELIX MENDELSSOHN–BARTHOLDY.

(Born at Hamburg Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

"Paulus" ("St. Paul"), an oratorio in two parts, was begun in 1834 for production at Frankfort in 1835. Mendelssohn's father died Nov. 19, 1835, when the oratorio was incomplete. The composer wrote Pastor Schubring, "The only thing that now remains is to do one's duty"; and he worked on the oratorio, for he felt that thus he was fulfilling his father's desire. "St. Paul" was performed for the first time at the Düsseldorf Festival, Whitsunday, May 22, 1836. The long, low room was "frightfully hot and close," but all were enthusiastic; and, according to contemporaneous accounts, the performance was excellent, "especially as regards choral singing." One of the "false witnesses" made a slip; and this slip is too often regarded, even now, as a tradition to be observed sacredly. There was a chorus of 364 and an orchestra of 172. The chorus was composed of 106 sopranos, 60 altos, 90 tenors, 108 basses. By far the greater number of the players and all the chorus were amateurs. The

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solo singers were Mrs. Caroline Fischer-Achten, a celebrated dramatic singer and the mother of Mr. Emil Fischer. The contralto was Mrs. Grabau. The tenor was Schnetzer, and the bass was Wersing, of the Düsseldorf Opera House, who had, they say, a noble voice.

PART I., No. 18.

Gott, sei mir gnädig, nach deiner Güte, und tilge meine Sünden, nach deiner grossen Barmherzigkeit. Verwirf mich nicht von deinem Angesicht, und nimm deinen heiligen Geist nicht von mir. Ein geängstetes und zerschlagenes Herz wirst du, Gott, nicht verachten. Denn ich will die Uebertreter deine Wege lehren, dass sich die Sünder zu dir bekehren. Herr, thue meine Lippen auf, dass mein Mund deinen Ruhm verkündige.

O God, have mercy upon me, and blot out my transgressions according to thy lovingkindness, yea, even for thy mercy's sake. Deny me not, O cast me not away from thy presence, and take not thy spirit from me, O Lord. Lord, a broken heart and a contrite heart is offered before thee. I will speak of thy salvation, I will teach transgressors, and all the sinners shall be converted unto thee. Then open thou my lips, O Lord, and my mouth shall show forth thy glorious praise (PSALM li. 1, 11, 17, 13, 15).

It is said that after this performance Mendelssohn made so many changes in the work that the whole vocal score became unavailable. He left out ten numbers, and reduced the first aria of Paul, in B minor, to one-third of its original length.

The first performance in English was at the Liverpool Festival of 1836. The oratorio was produced in St. Peter's Church on the morning of October 7. The tickets were all sold days before the performance. Sir George Smart, who was afterward amusingly caricatured by Thackeray in "The Ravenswing," was the conductor. The solo singers were Mrs.

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Caradori, Mrs. Joseph Wood, Mrs. Shaw, Mrs Knyvett, Miss Birch, Braham, the famous tenor, Mr. Bennett, and Henry Phillips (1801–76), who visited the United States in the forties, and made copy out of his trip. See his "Adventures in America: An Entertainment" (1845). He wrote in his "Musical and Personal Recollections" (1864): "I sang my part (that of St. Paul), which was rendered extremely difficult by being in manuscript and in a very cramped, illegible hand. A few printed sheets only were interspersed, with English words written over the German. Altogether, the part was anything but agreeable to take into an orchestra. . . . The music of 'St. Paul' was too heavy and ponderous for my powers, and in that magnificent air 'O God, have mercy!' there occur at the end of the second movement these words: 'I will sing.' I altered the passage, and took it an octave higher, which enabled me to impart much power and energy to it. Mendelssohn, when he first heard it, was much pleased, and said it was an excellent thought, 'and if I had known you before,' said he, 'I should have written it so.'" Phillips's memory did not serve him with regard to the words quoted above, and it is hard to determine from the music as it stands to-day just where he transposed.

Heine's attacks on "St. Paul" in Germany are well known, but the majority of the English critics also thought poorly of the work. The London *Times* admitted that there was "no violation of propriety throughout" the oratorio. It declared that the songs were "grave and sombre, not unfrequently dull. . . . 'St. Paul' may almost be called an oratorio consisting of a succession of choruses, interspersed with recitations and airs for a bass voice. Phillips did his best to give animation, interest, and variety to his mighty part, and no one could have succeeded better; but the author had made it unnecessarily ponderous, and the continual recurrence of the same voice became wearisome to the ear. We conjecture that not a single air from this oratorio will be transplanted into the concert room. . . . 'St. Paul' is not a work for unlearned ears. The *Athenæum* was almost alone in praise, and it continually referred to the composer as "M. Mendelssohn."

"St. Paul" was sung by the Handel and Haydn, Jan. 22, 1843, "with the Misses Stone, Garcia, and Emmons, and Messrs, Taylor, Kimberly,

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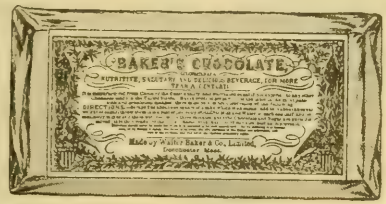
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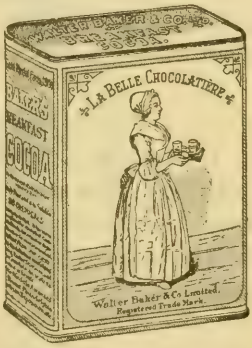
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(Born at St. Petersburg, Aug. 10, 1865; now living in St. Petersburg.)

"Raymonda," a ballet in three acts, scenario by Lydie Pachkoff and Marius Petipa, was first produced at St. Petersburg during the season of 1897–98. This was the first work of Glazounoff for the stage. Later ballets are "Ruses d'Amour" (Op. 61) and "Les Saisons" (Op. 67).

The story of this ballet is simple. The knight, Jean de Brienne, betrothed to Raymonda, farewells her and joins the Crusaders to fight against the Saracens. During his absence the Saracen Abdourahman woos Raymonda and begs her to be his wife. Repulsed, he tries to run away with her. De Brienne returns in the nick of time, challenges Abdourahman, kills him, and then marries Raymonda with joy and ceremony.

FRAGMENTS OF ACT I.

1. (*a*) Introduction. (*Moderato.*) Raymonda languishes in the absence of her betrothed, from whom she has not heard for a long time.

(*b*) Scene. (*Lento maestoso.*) A hall in Raymonda's castle. To the sound of lute and viol, pages fence and throw javelins in the presence of young maidens.

2. "*La Traditrice.*" (*Allegretto.*) Dance of pages and maidens.

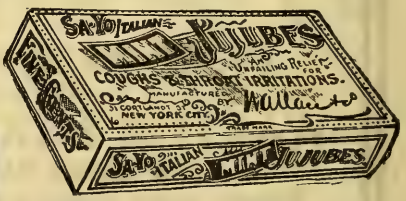
3. (*Moderato.*) A fanfare announces the arrival of a stranger, a messenger from de Brienne. (*Allegro agitato.*) Joy and general anima-

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tion. (*Allegro giocoso.*) Entrance of the radiant Raymonda. Girls throw flowers before her.

4. (*Andante.*) A moonlit evening. Raymonda, after the castle is quiet, plays the lute. A few of her companions are with her, and they dance.

(*a*) Prelude (*Moderato*). Romanesque (*Moderato molto*).

(*b*) Variation. (*Allegretto.*) Raymonda gives her lute to a companion, and dances.

5. Entr'acte. Dream of Raymonda. (*Andante sostenuto.*)

6. *Valse Fantastique.* (*Allegretto.*) Raymonda dreams that she is in fairyland with her betrothed, and that fairies dance about them.

FRAGMENTS OF ACT II.

7. *Grand Pas d'Action.* (*Andante*, afterward faster.) Raymonda gives a feast to celebrate the approach of de Brienne. Abdourahman, unawaited, arrives. Maddened by the beauty of the young chatelaine, he tells his passion, and begs her hand. She spurns his suit, and hears only the madrigals of her minstrels.

8. Variation. (*Allegretto.*) Raymonda defies Abdourahman.

9. Abdourahman strives to dazzle Raymonda by his riches and many slaves. "You should belong to me, beautiful Countess. A life of pleasure and luxury awaits you with me."

(*a*) (*Vivace.*) Dance of Arab boys.

(*b*) (*Presto.*) Dance of Saracens.

FRAGMENTS OF ACT III.

10. Entr'acte. (*Allegro moderato.*) Triumph of love. Nuptial feast.

This suite is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, 3 clarinets, 2 bassoons, cor anglais, 4 horns, 3 trumpets, 3 trombones, tuba, kettle-drums, big drum, triangle, cymbals, bells, harp, lute, célesta, strings.

The prelude to the Romanesque is played on the lute with harp arpeggios. In the moonlight scene (No. 4) a célesta is introduced.

The célesta was invented by Victor Mustel, of Paris, in 1886. It has a keyboard like that of a piano. Tone is produced by striking with the hammers small steel bars which resemble tuning-forks. "The tone is delicate and ethereal." This instrument is introduced by Tschaikowsky in the suite from his ballet, "Casse-noisette" (1892), and by Gustav Charpentier in his "Chanson du Chemin" (1895). Tschaikowsky uses it with 8 violins, 4 violas, 4 'cellos, 2 double-basses, and bass-clarinet,

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and in his score directs that, if the instrument is not at hand, the part should be played on a piano. The Célesta-Mustel is used in the orchestras of the Opéra and the Opéra-Comique, Paris.

The Romanesque, or Romanesca, is another name for the Galliard, called by Prætorius, on account of the immodesty of the dance, "an invention of the devil." The dance was generally in 3-2, 3-8, 3-4 time, but sometimes in 2-4 or 4-4. The Romanesca, so named after a supposed Roman (or at least Italian) origin, was an old dance even in the sixteenth century. Jehan Tabourot said of it in 1588: "At Orleans, when we gave serenades, we had always on our lutes and guitars the Galliard called 'Romanesque,' but I found it too stale and trivial." A charming air, "Romanesca," was introduced by Fétis in his second Historical Concert at Paris in 1832. The authorship is unknown. Fétis described the melody as "a famous air of an Italian dance of the end of the sixteenth century," but it is no more genuine than the celebrated air for tenor that he attributed to Stradella and introduced at a like concert in 1833.

***

Nos. 7, 8, 9, and 9 *a* and *b* will be omitted at this concert.

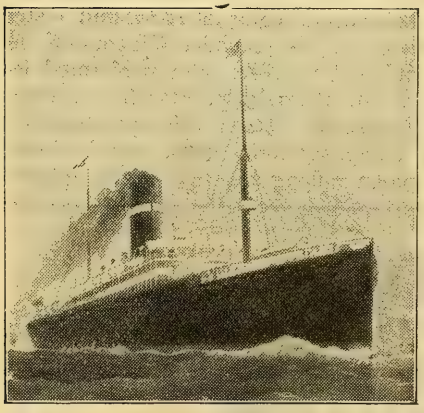
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Alexander Constantinovitch Glazounoff is the son of a rich bookseller of St. Petersburg. Alexander was in school until his eighteenth year. Since then he has devoted himself wholly to music. When he was nine years old he began to take lessons on the piano. Jelenkoffsky, a pianist of talent, did much for him; and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff recommended him to study with Rimsky-Korsakoff. His study with the latter began in 1880, and lasted a year and a half. Following the advice of his teachers, Glazounoff decided to write a symphony. It was finished in 1881, and performed for the first time, with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet



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(Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3. 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem "Stenka Rasine," written in memory of Borodin. His chief works, published by Belaïeff, are six symphonies; a suite caractéristique; several fantaisies and symphonic poems, such as "The Sea," "The Forest," "Spring," "The Kremlin"; three concert overtures; several smaller works for orchestra; five string quartets; a string quintet; two waltzes for orchestra; a suite, "Scènes de Ballet"; fantaisie for orchestra; pieces for piano and different solo instruments; cantatas, Hymn to Pushkin, Ouverture Solennelle. He has also arranged an interesting suite entitled "Chopiniana," made up of Chopin's polonaise (Op. 40, No. 1), nocturne (Op. 15, No. 1), mazurka (Op. 50, No. 3), tarantelle (Op. 43), which he has orchestrated. In 1898 he conducted (July 1) his fourth symphony, in E-flat at a concert of the Philharmonic Society, London. In 1891 by some queer mistake he was suspected of nihilism; and, although he wrote a cantata for the coronation of the present Tsar, he also wrote a Triumphal March for the Columbian Exposition, which was played at Chicago, Aug. 3, 1893. He helped Rimsky-Korsakoff in finishing and scoring Borodin's opera, "Prince Igor," and he finished Borodin's Third Symphony. Since



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1899 he has been professor of instrumentation at the St. Petersburg Conservatory. He is one of the conductors of the Russian Symphony Concerts. His colleagues are Rimsky-Korsakoff and Liadoff. His latest important work is a sonata for piano.

At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Rasine" is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, an entrancing melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. You are reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world." He then seemed to model his style on serious works of the German school, but now he is said to find the grand ballet the fullest and freest form of musical expression: not the ballet as known in this country — dull, or the "labored intrepidity of indecorum."

Hans Sachs's Monologue from Act III. of "Die Meistersinger." Richard Wagner.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

"Die Meistersinger von Nürnberg," a comic opera in three acts, was

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Fisher, William Arms	Gae to Sleep	Med. and Low Voice	.50
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Mayhew, Grace	Shoogy-Shoo, The	Med. and Low Voice	.40
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Orsini, Giuseppe	Perhaps	High Voice	.50
Peabody, Herbert C.	Shadows of the Evening Hour, The	High Voice	.40
Richardson, J. Howard	Love's Dilemma	High and Med. Voice	.50
Sans Souci, Gertrude	My Heart is Singing	High Voice	.50
Ward, Maude Spencer	When Hearts are Young	High Voice	.50

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first performed at the Royal Court Theatre, Munich, June 21, 1868. Franz Betz was the Hans Sachs, and the other chief singers were Miss Mallinger, Mrs. Diez, Nachbaur (Walther), Bausewein (Pogner), Hölzel (Beckmesser), and Schlosser (David). The first performance in America was at New York, Jan. 4, 1886, with Emil Fischer as Hans Sachs and Auguste Krauss (Mrs. Seidl), Marianne Brandt, Stritt, Staudigl, Kemlitz, and Krämer. The first performance in Boston was on April 8, 1889, with Emil Fischer, Felice Kashoska, Hedwig Reil, Alvary, Beck, Mödlinger, Sedlmayer. Singers from the Orpheus Club assisted in Act III.

Franz Betz (1835–1900) began his career in 1856 at Hannover, and retired from the stage in 1897. He created the part of Wotan at Bayreuth in 1876. He had an excellent voice and vocal intelligence, although he wandered frequently and sadly from the true pitch; but he was a stiff actor. From 1859 to 1897 he was one of the glories of the Royal Opera House of Berlin.

***

The monologue of Hans Sachs sung at this concert is at the beginning of Act III. Sachs is in his workshop. He is reading a huge folio. David enters and begs his pardon for pranks of the night before, and tells of his wish to marry Magdalena. Sachs, at first absorbed in his book, listens graciously and finally dismisses him. He then soliloquizes.

SACHS (*immer noch den Folianten auf dem Schoosse, lehnt sich, mit untergestütztem Arme, sinnend darauf, und beginnt dann nach einem Schweigen*):
Wahn! Wahn!
Ueberall Wahn!
Wohin ich forschend blick'
in Stadt- und Welt-Chronik,
den Grund mir aufzufinden,
warum gar bis auf's Blut
die Leut sich quälen und schinden

SACHS (*still with the book on his knees leans back deep in thought, resting his head on his hand, and after a pause begins*):
Mad! Mad!
All the world's mad!
Where'er enquiry dives
In town or world's archives
And seeks to learn the reason
Why people strive and fight,
Both in and out of season,

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in unnütz toller Wuth!
Hat keiner Lohn
noch Dank davon:
in Flucht geschlagen
meint er zu jagen.
Hört nicht sein eigen
Schmerz-Gekreisch,
wenn er sich wühlt in's eigene Fleisch,
wähnt Lust sich zu erzeigen.
Wer giebt den Namen an?
's bleibt halt der alte Wahn,
ohn' den nichts mag geschehen,
's mag gehen oder stehen!
Steht's wo im Lauf,
er schläft nur neue Kraft sich an;
gleich wacht er auf,
dann schaut, wer ihn bemeistern kann!—
Wie friedsam treuer Sitten,
getrost in That und Werk,
liegt nicht in Deutschlands Mitten
mein liebes Nürenberg!
Doch eines Abends spat,
ein Unglück zu verhüten
bei jugendheissen Gemüthen,
ein Mann weiss sich nicht Rath;
ein Schuster in seinem Laden
zieht an des Wahnes Faden
wie bald auf Gassen und Strassen
fängt der da an zu rasen;
Mann, Weib, Gesell' und Kind,
fällt sich an wie toll und blind;
und will's der Wahn gesegnen,
nun muss es Prügel regnen,
mit Hieben, Stöss, und Dreschen
den Wuthesbrand zu löschen.—
Gott weiss, wie das geschah!
Ein Kobold half wohl da!
Ein Glühwurm fand sein Weibchen nicht;
der hat den Schaden angericht',—
Der Flieder war's:— Johannis-Nacht.—
Nun aber kam Johannis-Tag:—
jetzt schau'n wir, wie Hans Sachs es macht,
dass er den Wahn fein lenken mag,

In fruitless rage and spite,
What do they gain
For all their pain?
Repulsed in fight,
They feign joy in flight;
Their pain-cries not minding,
They joy pretend
When their own flesh their fingers rend,
And pleasure deem they're finding.
What tongue the cause can phrase?
'Tis just the same old craze!
Nought haps without it ever,
In spite of all endeavor;
Pause doth it make,
In sleep but acquires new force;
Soon it will wake,
Then lo! who can control its course?—
Old ways and customs keeping,
How peacefully I see
My dear old Nurnberg sleeping
In midst of Germany!
But on one evening late,
To hinder in some fashion
The follies of youthful passion,
A man worries his pate;
A shoemaker, all unknowing,
Sets the old madness going:
How soon from highways and alleys
A raging rabble sallies!
Man, woman, youth and child,
Blindly fall to, as if gone wild;
And ere the craze lose power
The cudgel blows must shower;
They seek with fuss and pother
The fires of wrath to smother,—
God knows how this befell!—
'Twas like some impish spell!
Some glow-worm could not find his mate;
'Twas he aroused this wrath and hate.—
The elder's charm:— Midsummer eve:—
But now has dawned Midsummer day.—
Let's see then what Hans Sach can weave
To turn the madness his own way,

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ein edler Werk zu thun;
denn lässt er uns nicht ruh'n,
selbst hier in Nürenberg,
so sei's um solche Werk',
die selten vor gemeinen Dingen,
und nie ohn' ein'gen Wahn gelingen.

To serve for noble works;
For if still here it lurks,
In Nuremberg the same,
We'll use it to such aim
As seldom by the mob's projected,
And never without trick affected.—

Mr. Emil Fischer was born at Brunswick in 1840. When he was seventeen years old, he made his operatic début at Gratz, where his parents, both opera singers, were then living. His first appearance was in "Jean de Paris." He sang in the opera houses of Brunswick, Stettin, Hamburg, Dantzic, Berlin, Vienna, St. Petersburg; but his last important engagement before his first visit to America was at Dresden. He became a member of the Metropolitan Opera House Company in 1885. His fortieth jubilee was celebrated at that opera house Feb. 8, 1898. He had then sung in 101 operas, and had sung in all 3,455 times, 839 times in America and 471 times here in operas by Wagner. After a season or two in Holland and Germany, as singer and theatre director, he again makes New York his home. His first appearance here in opera was as Wotan in "Das Rheingold," April 1, 1889. He sang at Symphony Concerts in 1888 and 1889, four times in all; and he has sung here in other concerts.

Overture, "Leonore" No. 3 . . . . . Ludwig van Beethoven.

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

"Fidelio, oder die eheliche Liebe," text freely adapted from the French by Joseph Sonnleithner, was first produced at Vienna, Nov. 20, 1805. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler, Neumann, Oehlein, Weinlich.

The overture played at the first performance in Vienna was that now

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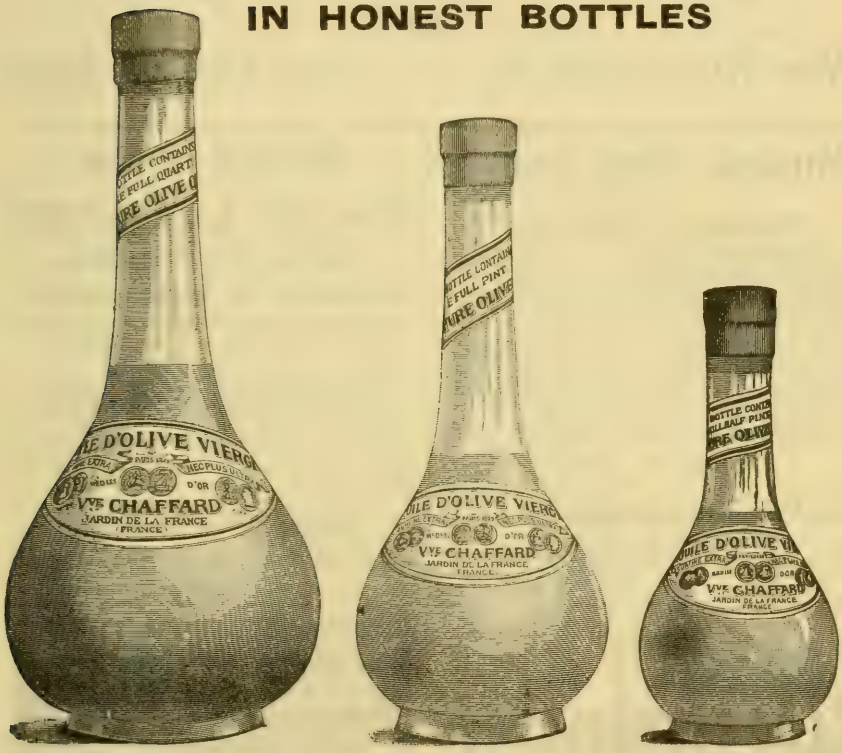
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known as No. 2. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3 — a remodelled form of No. 2 — was played as the overture. The opera had two performances and was again withdrawn. A performance was talked of at Prague in 1807, and Beethoven wrote a new overture, in which he retained the theme drawn from Florestan's, air, "In des Leben's Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived in 1814, and for this performance Beethoven wrote the "Fidelio" overture; but, when the performance came, the overture was not ready, and the overture to "The Ruins of Athens" was played. After Beethoven's death there was found among his manuscripts a score of an overture in C. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This was played at Vienna in 1828 at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to time of composition, is now supposed to be "Leonore" No. 2, No. 3, No. 1, "Fidelio." (The original title of the opera was "Leonore," but the manager of the theatre and others insisted on "Fidelio," because Gaveaux and Paër had already written operas entitled "Leonore.")

It is said that "Leonore" No. 2 was revised because certain passages for the wood-wind troubled the players. In No. 2 as well as in No. 3 the dramatic climax is the trumpet signal which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Leonore and Florestan.

"Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on Dec. 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the program of a concert by the society on Jan. 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

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b Fantasia in C	Haydn
c Novelette in E *d* Arabesque *e* In der Nacht	Schumann
Prelude, Aria, and Finale	Cesar Franck
a Barcarolle *b* Prelude in A-flat *c* Mazurka in F-sharp minor *d* Nocturne in E *e* Ballade in A-flat	Chopin

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Und schläfst du, mein Mädchen
Hab ein Röslein dir gebrochen
Vor meinem Auge wird es klar
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Auf dem See
Dem aufgehenden Mond
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Es blinkt der Thau
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Meine Liebe ist grün
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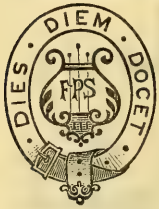
PROGRAM

Sonata, Op. 53 (Waldstein),	Beethoven
Theme and Variations, Op. 142, No. 3,	Schubert
Prelude and Fugue, A minor,	Bach–Liszt
Prelude, C minor, Nocturne, Op. 32 No. 1, Etude, Op. 25, No. 1, Valse, D-flat,	Chopin
Erlking	Schubert–Liszt
Isolde's Liebestod,	Wagner–Liszt
On the Wings of Song,	Mendelssohn
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LOUIS SVECENSKI, Viola.
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PROGRAMME.

DVORAK	Quartet in F major, Op. 96
MOZART . . .	Quartet in D major (Koechel 575, No. 21)
SCHUMANN . .	Quintet for Piano, Two Violins, Viola, and Violoncello, in E-flat major, Op. 44

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BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON

1901–1902

PROGRAMME

13

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Musician, composer, teacher of singing at the New England Conservatory of Music, and artist through and through, writes as follows concerning the

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SATURDAY EVENING, FEBRUARY 1,
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FRIDAY AFTERNOON, JANUARY 31, at 2.30 o'clock.

SATURDAY EVENING, FEBRUARY 1, at 8.00 o'clock.

PROGRAMME.

Mendelssohn . . . Overture to Racine's "Athalie," Op. 74

Brahms Concerto in A minor, for Violin and Violoncello, Op. 102

I. Allegro (A minor)
II. Andante (D major)
III. Vivace non troppo (A minor)

Chausson . . . . Symphonic Poem, "Viviane," Op. 5

(First time.)

Goldmark . . Symphony No. 1, "Rustic Wedding," Op. 26

I. Wedding March, with Variations · Moderato molto
II. Bridal Song: Allegretto
III. Serenade: Allegretto moderato scherzando
IV. In the Garden: Andante
V. Dance, Finale: Allegro molto

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Mr. FRANZ KNEISEL and Mr. ALWIN SCHROEDER.

There will be an intermission of ten minutes before the Symphony.

Patrons unable to remain until the close of the concert are urgently requested to leave the hall during a pause in the programme.

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OVERTURE TO RACINE'S "ATHALIE," OPUS 74.

FELIX MENDELSSOHN–BARTHOLDY.

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

Frederick William IV., King of Prussia, proposed to establish an Academy of Arts at Berlin. There were to be four divisions, Painting, Sculpture, Architecture, and Music; and each division was to have a director, who should in turn take charge of the whole Academy. The King offered the position of Director of Music to Mendelssohn, with a salary of 3,000 thalers; and in 1841 Mendelssohn moved from Leipsic to Berlin. The scheme itself came to naught; but Mendelssohn had promised to remain in Berlin for a year, and in 1841 his music to "Antigone" was produced. Then an arrangement was made by which Mendelssohn should direct the Cathedral choir, which should form the nucleus of a society for special and brilliant concerts. For this he should receive 1,500 thalers a year, on the condition that he should write music for the concerts. The works already agreed upon were "Midsummer Night's Dream," "The Tempest," "Œdipus Coloneus," and "Athalie." The music for "Midsummer Night's Dream," and the choruses for Racine's "Athalie" were finished at Leipsic early in 1843, and the King ordered that with "Antigone" the works should be performed at Potsdam in September. The scores were not all ready, and there was a delay. "Midsummer Night's Dream" was produced at the New Palace, Potsdam, Oct. 14, 1843, and at the King's Theatre, Berlin, October 18. Music for the "Eumenides" of Æschylus was ordered, and later there was talk of music for "Agamemnon" and the "Choëphoræ"; but Mendelssohn "declared the task beyond the power of any living musician to fulfil conscientiously." (Dr. Villiers Stanford had more courage: witness his "Eumenides," Cambridge, 1885.) The ingenious W. A. Lampadius remarks: "No one who knows Æschylus' rough and ungainly language and his massive thoughts

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will wonder that Mendelssohn declined the undertaking." No, Mendelssohn was hardly the man to write music for the sublime tragedies of Æschylus. Mendelssohn in 1844 had been released from all official duties in Berlin, and was allowed to undertake such works as Frederick William might command. His salary was 1,000 thalers, and he might live where he pleased. According to Lampadius, Mendelssohn undertook "gladly" the task of writing music for "Athalie." The choruses written in 1843 were for female voices with piano accompaniment. The overture and the War March of the Priests, for orchestra, were written in 1844. The choruses were rewritten for mixed chorus, and the accompaniments were scored for orchestra in 1845. "Athalie" was performed at Charlottenburg, Nov. 30, 1845, according to contemporaneous music journals, quoted by Mr. Stephen S. Stratton, the latest and the most satisfactory biographer of Mendelssohn. The date Dec. 1, 1845, is given by others. There was a performance afterward in Berlin. None of the music of "Athalie" was published during the lifetime of the composer.

It was Chorley that said: "Of all the animated artists who ever lived, Mendelssohn, when need was, was the most placid, the most serene, the one who sacrificed the least of his own independence to effect, as all his sacred, and much of his secular, music remains to attest. That he had tastes in harmony tending towards mannerism is not to be denied; but the sole trace of Hebrew influence that I can think of, in all the body of music he poured out, is in a few portions of his 'Athalie' music. These as well befitted a Jewish story as did the faëry tone his 'Midsummer Night's Dream,' as did the wild, billowy heavings of the North Sea his 'Hebriden' overture."

The overture was performed for the first time in Boston, Dec. 23, 1852, by the Germania under the leadership of Carl Bergmann with "his infallible baton." Mr. Dwight, the leading critic of Boston at that time,

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Maase, W.	The Awakening of the Rose,	.65
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found the music "full of wild and solemn grandeur, opening with a psalm-like harmony." It is a good thing to know the programs of the past, for they reflect the contemporaneous musical taste and customs. The program of this Germania Concert was as follows: —

PART I.

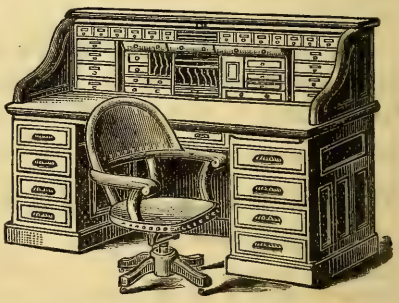
Grand Symphony No. 4, in B-flat major . . . . . *Beethoven*
Grand Concerto for the Violin, No. 24. . . . . *Viotti*
Performed by CAMILLA URSO.
Notturno from Melodrama, "Midsummer Night's Dream" (by request) . *Mendelssohn*

PART II.

Grand Overture, "Athalie," Op. 74 . . . . . *Mendelssohn*
(Posthumous work. First time.)
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Camilla Urso (1842–1902) played for the first time in Boston at the Masonic Temple, Oct. 8, 1852. Alfred Jaell (1832–82), a pianist of refinement and elegance, gavè concerts in this country during the years 1852–54.

***

The music of "Athalie" was performed here by Mr. J. C. D. Parker's Club, Jan. 1, 1864, or at least portions of it without orchestra. There were performances by the Cecilia, but the first performance of the complete work with orchestra was by this society, aided by the Boston Orchestral Club, Jan. 27, 1887, when the solo singers were Mrs. F. P. Whitney, Mrs. L. S. Ipsen, Miss H. C. McLain. Mr. Howard Malcolm Ticknor was the reader. Mendelssohn's music was given with Racine's play in French at the Sanders Theatre, Cambridge, Dec. 6, 1897. (The first performance of "Athalie" as a stage play and with the music in London was on June 20, 1900.)

***

Racine's "Esther" was sung and acted in 1689 by the young schoolgirls of Saint-Cyr, and the music was by Jean Baptiste Moreau (1656–1733). The *Mercure de France* said at the time: "There are choruses in this piece which are of great beauty, and will be of the utmost use to those who take the side of religion; for they will thus learn to sing, a thing very necessary in convents." Racine had turned the young women

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into excellent play-actresses: it was said they played too well. Mme. de Maintenon, influenced also by foes of Racine, determined to suppress the shows; but, inasmuch as "Athalie" had been rehearsed, the new play was produced late in 1690 at Versailles by the young women and in the presence of the King. The girls acted in a room without stage or scenery, and they wore their modest uniforms. The music was written by Moreau, of whom Racine thought highly, for he himself wrote: "I cannot make up my mind to finish this preface without rendering justice to whom it is due and without confessing frankly that his music was one of the most agreeable features of the piece. All the connoisseurs agree that for a long time they have not heard such touching airs, or airs better suited to the words." This music is in existence. The style is simple and the flavor is of the plain-song. The play was acted at the Court in 1702.

Others have written choruses and incidental music for performances of this play in Paris: Clérambault (1756), Baudron (about 1780), Gossec (1791), Perne (1800), Boïeldieu (written in 1810 and performed in 1836), Clément (1858), Jules Cohen (1859). Portions of Mendelssohn's music were heard in Paris in 1866, and the whole of it was performed at the Odéon, June 28, 1867. Stage music was written also by Schulz (1775) Abt Vogler (1791). An opera by Poissl was performed in Munich in 1814, and there are oratorios by Laurenti (1716), Handel (1733), Mayr; (1822), and Russ (about 1830).

Handel's oratorio "Athalia" was introduced at a Public Act of the University of Oxford. There are curious references to this appearance of an oratorio in the ceremony of conferring degrees after examination in "The Remains of T. Hearne, M.A., of St. Edmund's Hall," non-juror and antiquarian, a godly man, who suffered for sake of conscience. I quote from his diary: "1733, July 5.— One Handell, a foreigner (who, they say, was born at Hanover), being desired to come to Oxford, to perform in

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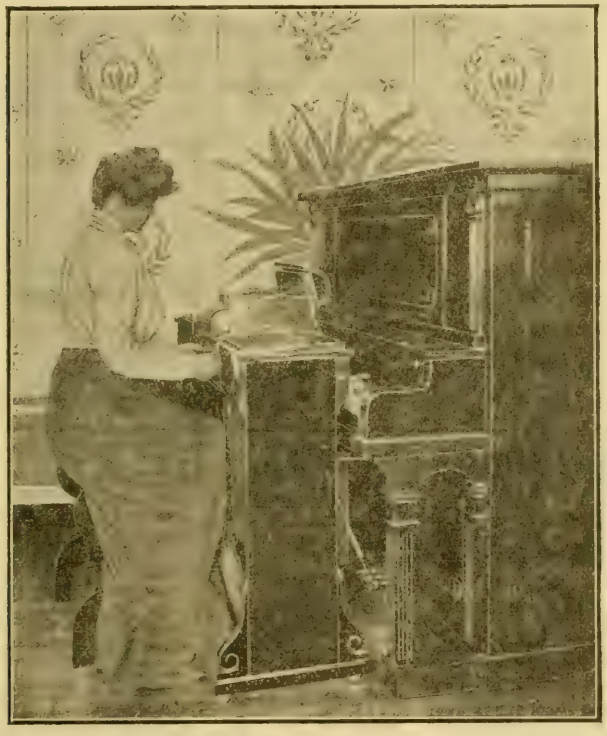
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Musick at this Act, in which he hath great skill, is come down, the Vice-Chancellor (Dr. Holmes) having requested so to do, and, as an encouragement, to allow him the benefit of the Theatre both before the Act begins and after it. Accordingly, he hath published papers for a performance to-day at 5*s.* a ticket. This performance began a little after five o'clock in the evening. This is an innovation. The players might be as well permitted to come and act. July 6.— The players being denied coming to Oxford by the Vice-Chancellor, and that very rightly, tho' they might as well have been here as Handell and . . . a great number of foreign fidlers, they went to Abbington." "Athalia" was performed July 10. A contemporaneous pamphleteer wrote: "The company in the evening were entertained with a spick and span new oratorio, called 'Athalia.' One of the royal and ample had been saying that truly it was his opinion that the theatre was erected for other guise purposes than to be prostituted to a company of squeaking, bawling, outlandish singsters, let the agreement be what it wou'd." There is a story, disputed by some, that Handel refused the diploma of a Doctor of Music, offered by the University, and said: "Vat de dyfil I trow my money away for dat wich de blockhead wish? I no want."

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ica was at Thomas's Symphony Concert at New York, Jan. 5, 1889, when it was played by Messrs. Max Bendix and Victor Herbert. It was first played in Boston at a Symphony Concert, Nov. 18, 1893, by Messrs. Kneisel and Schroeder; and it was one of the pieces performed at the concert in memory of Brahms, April 10, 1897.

A concerto for violin and violoncello with orchestra is seldom heard in the concert room. There are many compositions for various solo stringed instruments grouped together; thus "Le Coucou," for viole d'amour and double-bass by Antoine Bruni (1759–1823), was played last December at a Colonne matinée in Paris. There are double concertos for violin and viola and for two violins by Mozart; a triple concerto for piano, violin, and 'cello, by Beethoven; a double concerto for two violins by Spohr,—I cite at random. This concerto of Brahms is not merely a duet for virtuosos: the work has a symphonic character, and the solo instruments and the orchestra contribute alike to the musical structure of the whole. On the other hand, the soloists are not unduly subordinated, and, as has well been said, they are *primi inter pares.*

Ernest Chausson was born at Paris in 1855. He was riding a bicycle down a hill on his estate at Limay, June 12, 1899. The bicycle escaped his control, and his head was dashed against a stone wall.

His family was wealthy. His parents wished that he should be a lawyer, and they insisted that he should be admitted to the bar before he studied music. He was twenty-five years old when he became a pupil of Massenet at the Paris Conservatory. He was associated at that time with Bruneau, Vidal, Marty, Pierné, Leroux; but, older than they, he brought to his work a certain maturity of intellect, coupled with the indecision of one that did not see clearly his way. He was inclined to despise musical conventionalism; and he aimed at results which, in the opinion of his school-fellows,

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were beyond his reach. Some charming songs were composed as class exercises; but before the end of two years Chausson left the Conservatory to become the pupil of César Franck. He joined the Société Nationale, and became intimate with Vincent d'Indy, Gabriel Fauré, Henri Duparc, Pierre de Bréville, Charles Bordes. With them he labored in every way for musical righteousness as it appeared to them.

His eulogy was written by many. The memorial article by Pierre de Bréville, published in the *Mercure de France* of September, 1899, is the most discriminative; and it gives the stranger a closer view of the man as well as the musician. I translate portions of this article.

"Chausson, like César Franck, was unknown during his life. He did not occupy publicly the place to which he had a right. Directors of concerts thought little about him, managers of theatres were not curious about his opera, and the newspapers were, as a rule, unkind or silent. . . . He himself was interested in the music of his colleagues; their success brought him joy. He was ingenious in his methods of bringing the young before the public; he was always ready to render them in a delicate manner any service. If he met with ingratitude, he did not mind it, for kindness was natural to him, and he was generous because he was in love with generosity. His library showed the breadth of his intelligence, the various subjects in which he was interested. He had collected memoirs, legends, the literature of all folks, poets, philosophers. He had read these books, so that one could not see how in so short a life he had accomplished so much in so many ways. He journeyed to Germany to hear the works of Wagner, which were not then played in Paris, and he brought back with him the compromising title of 'Wagnerian'; for it was at the time when the professor forbade his pupils to bring into the class the dangerous score of 'Parsifal.' Chausson tried for the *Prix de Rome* under very unfavorable conditions. He failed, left the Conservatory, and thenceforth had but one

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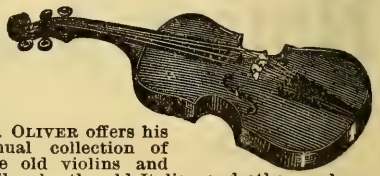
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master, the one to whom d'Indy dedicated his 'Chant de la Cloche,' saying, 'To the one so justly named the master,— César Franck.'

"Chausson's Symphony in B-flat is of such incomparable nobility that it induced the German conductor, Nikisch, to reveal it to the Parisian public, May 3, 1897, at the Cirque d'Hiver. The efforts of Ysaye and Colonne finally brought Chausson into notice, and the exceptional value of works that differed widely brought attention, in spite of his modesty and his abhorrence of puffery. The success of his quartet led some to say he was making progress. Now no one knows how to stop suddenly from being unjust; and, since it was necessary to find an excuse for past indifference, they abused the older works, which they knew not, to extol the new ones. 'He is just beginning,' they said, 'to be individual'; yet it would be easy to prove that this individuality was not a recent thing, that it was displayed in the first melodies written when he was still a student. . . .

"It may be said that all his works exhale a dreamy sensitiveness which is peculiar to him. His music is saying constantly the word '*cher.*' His passion is not fiery: it is always affectionate, and this affection is gentle agitation in discreet reserve. It is, indeed, he himself that is disclosed in it,— a somewhat timid man, who shunned noisy expansiveness, and joyed in close relationships. If he did not know futile brutality, he nevertheless knew what power is, for this is shown in certain dramatic scenes of 'Le Roi Arthus.'

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"He has been charged with melancholy, but he was not a sad man. The melancholy that veiled his soul, veiled also from his eyes the vulgarity of exterior spectacles. He had no reason to fear or avoid vulgarity, for he did not know what it was. He communicated unconsciously his own thoughts concerning things, and joyous nature was thus darkened by the revery of one who, indifferent to its seductions, formed a striking contrast to its smiling impassibility. And so in the 'Soir de Fête' the festival itself disappears, borne away in the dreams of the poet, who searches, far away from it, night and calm. It might also be said that he was preparing himself for the evolution toward simplicity; but he had always loved and practised simplicity; as when he wrote to the celebrated verses of Verlaine, which begin 'La lune blanche,' the masterpiece of which the title 'Apaisement' is bound intimately to both verse and music; as when he composed his symphony and his concert. The truth is, more confident, more a master of his form, he worked without deliberate intent more freely than in the past. This spontaneity was acquired only after many years.

"A new symphony, overtures, a violin sonata, a new drama, were sketched. Rehearsals of 'Le Roi Arthus' were announced at Carlsruhe. At London, Barcelona, the Hague, Liége, Brussels, even at Paris, they were learning how to write his name on programs. An accident, tragic, inexplicable, crushed the forehead peopled with projects, and stopped the heart that beat only for noble thoughts."

***

Chausson's chief works are as follows: *Stage:* "Le Roi Arthus," grand opera (published but not yet performed); "Hélène," lyric drama in two acts, of which two scenes were performed by the Société Nationale (1887, 1888); two scores to accompany pieces for marionettes by Bouchor,—"La

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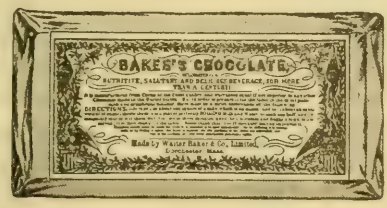
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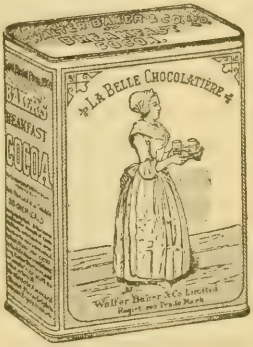
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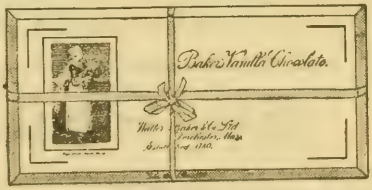
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"VIVIANE," SYMPHONIC POEM, OPUS 5 . . . . . ERNEST CHAUSSON,

(Born at Paris in 1855; died at Limay, June 12, 1899.)

"Viviane" was performed for the first time at a concert in the Cirque d'Hiver, Paris, March 30, 1884.* Pasdeloup and young composers whose works were performed were the conductors. The program included Duparc's symphonic poem, "Lénore," a Prélude by S. Lambert, pieces for the clarinet by the Vicomtesse de Grandval, scenes from "La Mort de Cléopâtre" by Camille Bénoit, Vincent d'Indy's "Le Camp de Wallenstein" (first time), Saint-Saëns's Morceau de Concert for violin and orchestra (first played in 1880), Symphonic Fragments by Périlhou. These pieces were chosen by the Committee of the "Société Nationale de Musique," which was founded in 1871, to bring forward the works of young French composers. From 1871 to 1884 the Society gave about one hun-

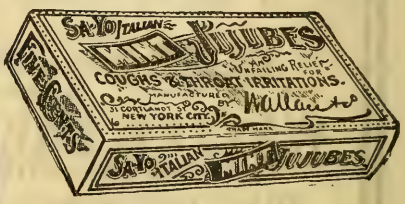
*Chausson's score bears a dedication to Miss Jeanne Escudier, and there is this note: "Société Nationale de Musique, March 31, 1883." I find no record of a performance of the symphonic poem on that date. The Paris music journals of 1884 and French critics speak of the date given above as that of the first performance.

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dred and fifty concerts to a limited audience. The assistance of Pasdeloup was asked, and in 1884 he gave the use of his hall and orchestra.

Chausson rewrote and reorchestrated his "Viviane." The chief music journals of Paris at that time were hide-bound in their conservatism, chauvinistic, and ready to shriek at "the influence of Wagner." The only mention of "Viviane" was as follows: "We heard a 'Viviane' that might be a 'Lénore,' and a 'Lénore' that might be a 'Viviane.'"

"Viviane" in revised form was first performed at a Lamoureux concert Jan. 29, 1888. The first performance in the United States was at Chicago (Theodore Thomas), Oct. 22, 1898. The first performance in New York was by ~~the Philharmonic Society,~~ Dec. 9, 1898.

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***

The score has this preface: —

Viviane and Merlin in the forest of Brocéliande. Love scene.

Trumpet-calls. Messengers of King Arthur scour the forest in search of the enchanter.

Merlin remembers his errand. He fain would fly the embraces of Viviane.

Scene of the bewitchment. To detain him, Viviane puts Merlin to sleep, and binds him with blooming hawthorns.

***

The forest of Brocéliande, or Brecheliant, is the forest known to-day as Paimpont. It is on the highway from Rennes to Brest. In this forest is the Fountain of Baranton, which in old times was endowed with marvellous and miraculous properties, and even now it is supposed to foretell an approaching storm by dull moaning. In this forest once lived the hermit Éon de l'Étoile, a gentleman of Brittany who believed himself to be the Messiah, the judge of the quick and the dead. His belief was founded on the resemblance of his name to the word "*Eum*," in the final sentence of exorcisms, "*Per Eum qui judicaturus est vivos et mortuos.*" Many followed him, and they preferred death at the stake to denial of their master. The Archbishop of Rheims arrested him and brought him before the council of that city. Éon was thrown into prison in the year 1148, and there he soon after died.

***

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Chausson's symphonic poem is founded on an Armorican legend. I paraphrase the tale as told by Villermarqué.

Arthur went to Gaul to deliver the king of Little Brittany and put Berry under the dominion of the Bretons, and Merlin followed him. After the deeds were done, Merlin took leave of Arthur for a time, and went homeward through the great forests. He assumed the shape and dress of a young student. Finally he came to the forest of Brocéliande, and there he found a spring, which was visited by a young maiden who lived in a dwelling near by. Her mother was the fairy of the valley, and she had endowed her daughter with these gifts: she would be loved by the wisest man in the world; he would obey all her wishes, and he could never force her to obey his; she would learn from him whatever she wished to know. And the name of this maiden was Viviane, "which means in the Chaldæan language, 'I shall do nothing.'" Pleased with her at first sight, he showed her many strange and wonderful things: he commanded proud processions to pass by for her amusement; he said the word, and gardens smiled before her; and then he left her for a year with the promise to teach her all that he knew.

Merlin returned on the eve of Saint John's Day. She was more beautiful than ever. "Her skin was so fresh, so white, so smooth!" And he was well-nigh mad with love. He taught her how to make water run where none ran before, to change her form at will, to put to sleep whomever she pleased. "He taught her then this secret and many others: our Lord God wished it thus."

Again Merlin left her to join Arthur; but he often visited Viviane, who knew him only as a fair youth. The king would miss him, and send messengers; but his call would be in vain.

The hermit Blaise knew the secret of Merlin, and urged him to keep far from the forest. Merlin answered: "I shall never have the courage to



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abandon her. Yet I know that once near her I shall never have the strength to come back to you."

The hermit said: "Why do you go, if you know what is to happen?"

"I go because I gave her my promise. I love her with such a love that I cannot hold myself back. It is I, I alone, that gave her this power, and I shall enlarge it. She shall know all I know: I could not, I cannot, I do not wish to defend myself."

The good hermit held him for one mad, and began to weep. He embraced him, and Merlin went away; and he too wept at leaving his dear master.

Viviane had pondered many ways of keeping Merlin as her own. This time she caressed him as she had never done before. She said: "I wish this Garden of Joy to stay here as it is, forever; that we might live here always, we two; that we should never grow old, never leave each other, never cease to love in full happiness." And Merlin told her how to do this.

They sat one day beneath a bush of hawthorn, in the shade, on the green grass, and the head of Merlin was on the knees of Viviane. She passed again and again her hands through his hair, until he slept. Then she arose and turned nine times her scarf around the bush of blossoming hawthorn, and cast nine spells, which Merlin had taught her. Then she took her seat near him, and put again his head upon her knees, and she



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thought it all had been only play, and that there was really no bewitchment. But, when Merlin opened his eyes and looked about him, forest, garden, bush of hawthorn, all had disappeared, and he found himself in a castle of enchantment, on a bed of flowers, prisoner to the love of Viviane.

"Ah, Viviane!" he cried, "I shall think you purposed to deceive me, if you now ever go from me!"

"Sweetheart," said Viviane, "how could you think so? How could I ever leave you?"

And she kept her word to him.

*
* *

Tennyson represents Merlin in melancholy mood, leaving Arthur's court and sailing in a little boat till he touched Breton sands. Vivien followed; 'but he mark'd her not. She took the helm and he the sail." "And, then she follow'd Merlin all the way, Ev'n to the wild woods of Broceliande." But the Viviane of the French legends is not the Vivien of Tennyson, and the Vivien of Tennyson is not the "Nimue" of Sir Thomas Malory. With the Vivien of Tennyson we now have nothing to do. This treacherous and malignant wanton was not in Chausson's mind, nor is she in the true Arthurian legends. As Mr. George Saintsbury says in his discussion of the Merlin stories ("The Flourishing of Romance and the Rise of Allegory"): "It is proper to say that the earliest versions give a much more favorable account of the conduct and motives of the heroine than that which Malory adopted, and which Tennyson for purposes of poetic contrast blackened yet further." Nor is this the only instance of Tennyson's deliberate distortion of the legends. "It cannot be too often repeated that Arthur, not even in Malory a 'blame-

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less king' by any means, is in the earlier and original versions still less blameless, especially in the article of faithfulness to his wife."

***

Merlin is introduced suddenly in Malory's story, as though he were shot into attention through a trap-door. According to Geoffrey of Monmouth he had been the court magician, a prophet of war, dynasties, weather, a general adviser. Malory tells us that Merlin "fell in a dotage on the damosel that King Pellinore brought to Court and ever she made Merlin good cheere till she had learned of him all manner thing that shee desired; and hee was so sore assotted upon her that he might not be from her. And so upon a time it hapned that Merlin shewed to her in a roche where as was a great wonder, and wrought by enchauntment which went under a stone. So by her subtile craft and working, she made Merlin to goe under that stone to let her wit of the mervailes there, but she wrought so there for him, that he came never out, for all the craft that he could doe. And so she departed and left Merlin." She was one of the damosels of the Lake "which hight Nimue."

***

Now in the older and French versions Merlin, a creature of monstrous and incredible birth, was at first the Celtic Mercury, who performed the functions of Mercury, Hermes, Toth. Later he was bard, warrior, savant, prophet. Viviane, which is a corrupted form of Niniane, was a wood fairy, more beautiful than snow-necked swan, whose home was in the Forest of Brocéliande. She symbolized beneficent Nature. Merlin, the old seer that knew the future as well as the past, was willing, yea, eager, to enter within the magic circle which he had taught her. He knew what his fate would be. He longed to give her this assurance that he would never leave her.

There are many variations of the main idea: that Viviane was gentle

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and beneficent, that Merlin was not an unwilling or a deceived victim. It is no more necessary to examine here at length these variations than it would be to discuss whether the Arthurian legend is Celtic (Welsh or Armorican), French, or English, or at least Anglo-Norman. They that wish to read the French view of Merlin should consult Paulin Paris's "Romans de la Table Ronde" (vol. ii.). "Myrdhinn, ou l'Enchanteur Merlin," by the Vicomte Hersart de la Villermarqué, is entertaining; but the author is often untrustworthy and purely imaginative in "statements of fact" and conclusions.

***

This symphonic poem is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 2 trumpets behind the scenes, 3 trombones, tuba, kettle-drums, big drum, little ancient cymbals in F on the fifth line of the treble staff and C, the fifth above, cymbals, 2 harps, and strings.

Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages, "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness."

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***

There are at least two operas founded on the story of Merlin and Viviane,—Goldmark's "Merlin," Vienna, Nov. 19, 1886 (New York, Jan. 3, 1887, with Alvary and Lilli Lehmann as the two chief characters); and Rüfer's "Merlin," Berlin, Feb. 28, 1887. Pugno's ballet "Viviane" (Eden Theatre, Paris, Oct. 28, 1886) is founded on an old legend, but Merlin is not introduced. The part of Viviane, the last daughter of the water and the last of the druidesses, was taken by Cornalba, the dancer.

SYMPHONY, "RUSTIC WEDDING," OPUS 26 . . . CARL GOLDMARK.

(Born at Keszthely, Hungary, May 18, 1830; now living at Vienna.)

Goldmark's "Ländliche Hochzeit" was performed for the first time at the seventh Philharmonic Concert, conducted by Hans Richter, at Vienna, March 6, (?) 1876. The first performance in America was by the Philharmonic Society of New York, Theodore Thomas conductor, January 13, 1877. The first movement was played by Mr. Thomas at Cambridge, Mass., Feb. 12, 1878, and in Boston February 17 of the same year. The Philharmonic Society played the whole symphony here Feb. 21, 1883.

The "Wedding March" (first movement) is composed of a theme, twelve variations, and a Finale. The theme, *Molto moderato*, is given to the 'cellos and double-basses. Some characterize it as "pastoral," probably on account of the title. "Rustic" is a better term. Variation I. Theme is played by the first horn, accompanied by horns and string-bass. Clarinets and flutes enter with a fresh melody. Variation II. (*Poco animato*) is given to the strings. It is of free, imitative, contrapuntal character, and some of the parts are now and then strengthened by first clarinet and bassoon. III. (*Allegro*) The trombones sound the first, simplified measures of the theme, which is then treated freely. IV. (*Andante con moto, quasi Allegretto*) begins with an expressive melody in the strings. The coloring suggests vividly the composer of "The Queen of Sheba." V. (*Allegretto*) Theme in the basses re-enforced by bassoons and horns. VI. (*Allegro vivace*) This variation has the character of a scherzo. VII.

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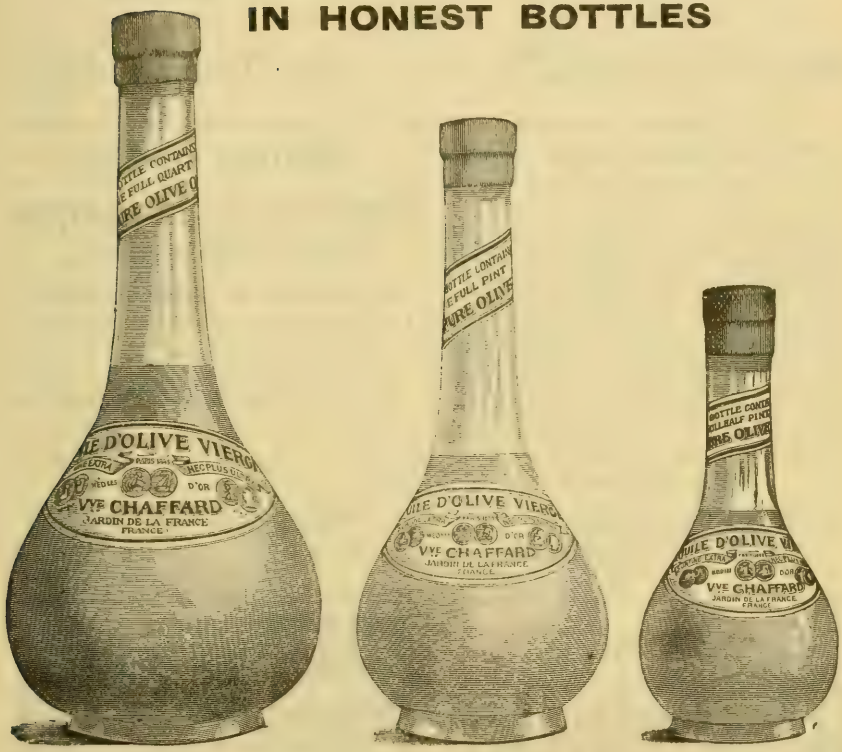
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(*Allegretto pesante*) The variations now become freer and freer. VIII. (*Allegro scherzando*) Melody in the horns. IX. (*Allegretto, quasi Andantino*) A tender, elegiac movement with solos for oboe, violin, clarinet. X. (*Molto vivace*) A swift and brilliant figure in the violins, with theme indicated by the basses and strings, *pizzicato*. XI. (*Andante con moto*) A serious, melancholy piece in E-flat minor. XII. (*Moderato*) A variously colored movement in B major. Finale: The theme returns with the full strength of the orchestra. Triangle, big drum, and cymbals are added. Instruments drop out one by one. The march in the original form is heard as afar off.

"Bridal Song." The second movement is dainty and not without a playfulness that suggests a scherzo. The oboe has a contrasting theme. "The song may be sung by friends of the bride. It has a second part, with a tender tune for the oboe (as if one of the bridesmaids had stepped forward), accompanied by the theme of the march in the basses."

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Finale. A hearty, jolly dance which is developed with great spirit. There is an interruption,— the return of the tender clarinet scene from the preceding movement.

***

The term "symphony" is perhaps a misnomer. "Suite" would be the more appropriate word, for not only is there little attention paid to the sonata form, but the first movement is, contrary to all precedent, a set of variations. But the word "symphony" is applied more and more to compositions that in one way or another disregard the traditions: witness symphonies by Tschaikowsky, Mahler, César Franck.

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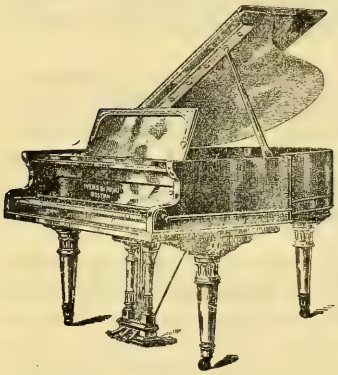
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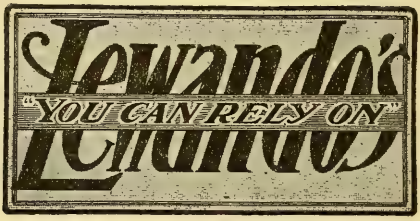
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Information in regard to the sale of tickets, etc., can be obtained by addressing the Secretary.

WILLIAM F. BRADBURY, Secretary

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PROGRAMME.

MENDELSSOHN . . . . . Quartet in D major, Op. 44, No. 1

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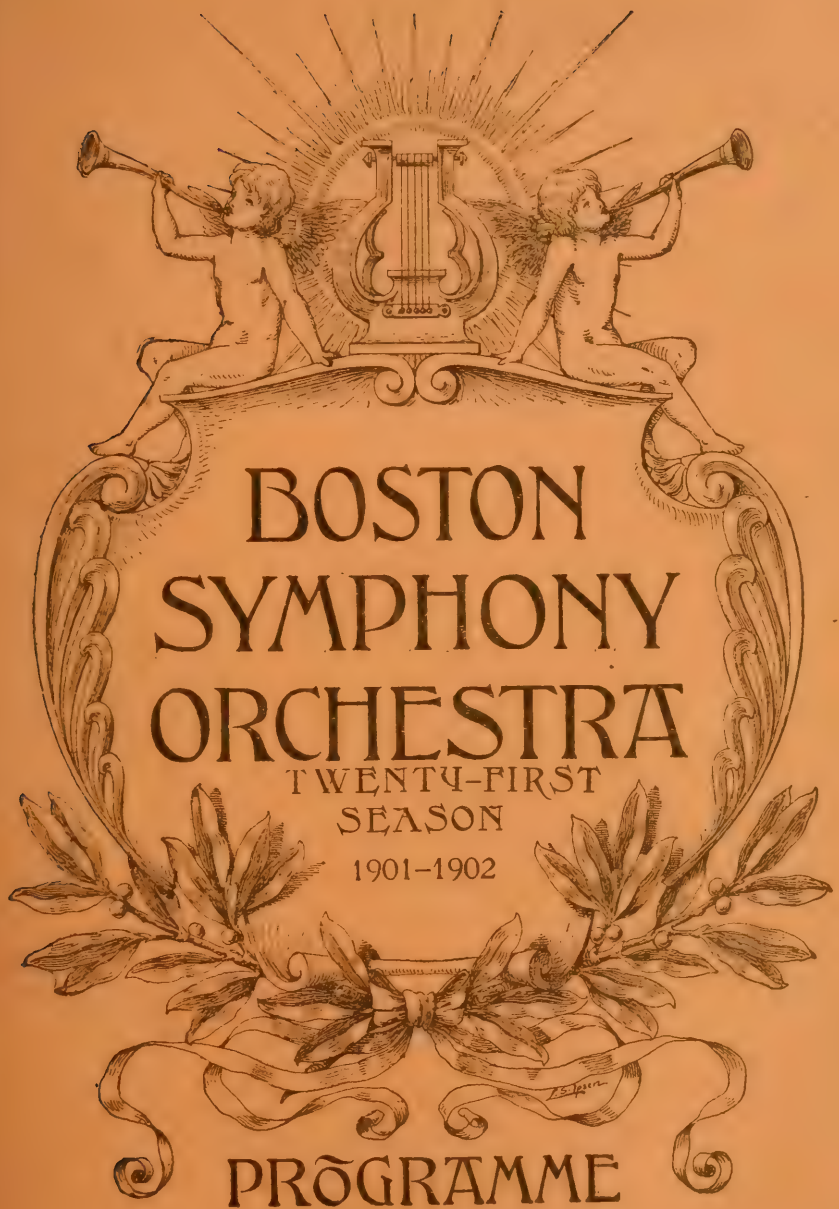
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TWENTY-FIRST SEASON

1901–1902

PROGRAMME

14

Alfred De Voto

Pianist, Teacher, writes to

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Boston, January 31, 1902.

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SATURDAY EVENING, FEBRUARY 8, at 8.00 o'clock.

PROGRAMME.

Tschaikowsky . "Manfred," Symphony, Op. 58, after Byron's Dramatic Poem

I. Manfred's Wanderings and Despair.
   Lento lugubre.
   Moderato con moto.
   Andante.
   Andante con duolo.
II. The Fairy of the Alps.
   Vivace con spirito.
   Trio: L' Istesso tempo.
III. Pastorale: Andante con moto.
IV. The Palace of Arimanes; Invocation to Astarte; Manfred's Death.
   Allegro con fuoco.
   Andante con duolo.
   Tempo primo.
   Largo.

Dvorák . . . Slavonic Rhapsody in D major, Op. 45, No. 1

Wagner . . . Prelude to "Die Meistersinger von Nürnberg"

There will be an intermission of ten minutes after the Symphony.

Patrons unable to remain until the close of the concert are urgently requested to leave the hall during a pause in the programme.

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement.

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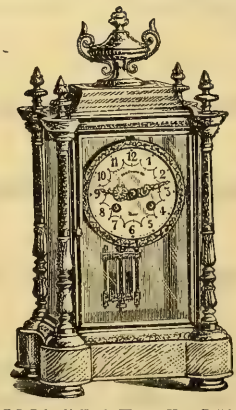
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"Manfred," Symphony after Byron's "Manfred," Opus 58.

Peter Tschaikowsky.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, Nov. 5–6, 1893.)

The full title of this composition is "Manfred, Symphony in Four Tableaux, after the Dramatic Poem by Byron."

Mily Balakireff suggested the subject to Tschaikowsky, who began work upon it during the summer of 1884, when he was a visitor at Plestcheevo. He worked hard. "'Manfred' cost me a whole year of my life," he once said to Kashkin. There is a story that when Tschaikowsky gave the score to his friend Jurgenson, the publisher, he refused pay for it, and said he would give it to the world, but that he thought too highly of the symphony to sell it. This is in direct conflict with another story,— that he was not wholly satisfied with his work. Modeste Tschaikowsky's Life of his brother, now publishing in parts, does not at present go beyond the year 1868, and we must wait some time for accurate information concerning the origin and the early performances of the most important works.

The symphony was performed at Moscow in March, 1886, and I am inclined to think this performance was the first. The first performance in America was by the Philharmonic Society of New York, Theodore Thomas conductor, Dec. 4, 1886. The symphony has been played in Chicago by Mr. Thomas's orchestra, Dec. 24, 1898, March 25, 1899, Jan. 13, 1900, Feb. 17, 1900 (request program). The first performance in Boston was by the Symphony Orchestra, Mr. Gericke conductor, April 27, 1901.

***

This symphony, which was not catalogued by Tschaikowsky among his symphonies, may be characterized as descriptive or program music. There is a preface in Russian and French.

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I. Manfred wanders in the Alps. Tortured by the fatal anguish of doubt, racked by remorse and despair, his soul is a prey to sufferings without a name. Neither the occult science, whose mysteries he has probed to the bottom, and by means of which the gloomy powers of hell are subject to him, nor anything in the world can give him the forgetfulness to which alone he aspires. The memory of the fair Astarte, whom he has loved and lost, eats his heart. Nothing can dispel the curse which weighs on Manfred's soul; and without cessation, without truce, he is abandoned to the tortures of the most atrocious despair.

II. The Fairy of the Alps appears to Manfred beneath the rainbow of the waterfall.

III. Pastorale. Simple, free, and peaceful life of the mountaineers.

IV. The underground palace of Arimanes. Manfred appears in the midst of a bacchanal. Invocation of the ghost of Astarte. She foretells him the end of his earthly woes. Manfred's death.

***

Manfred is characterized at the very beginning of the symphony by a hopeless, relentless, boding theme (*Lento lugubre*) sounded loudly by three bassoons and a bass clarinet, with short and harsh chords of the lower strings. There is a heart-breaking cry after forgetfulness, a theme given to bassoons, horns, first oboe, and the lower tones of clarinets. This motive is afterward associated with the vision of Astarte and at last with her own woeful cry. Then there is the suggestion of Manfred's knowledge of the black art. Of what avail are magic spells? The spirits cannot bring relief. There is an instrumental scene of confusion, rage, despair, until Manfred shrieks "Astarte!" (oboes, cor anglais, clarinets). Then begins the second part of this first movement. Hitherto the prevailing tonality has been that of B minor, and the tempo 4-4. The tempo is changed to 3-4, and the "Astarte theme" (*Andante*) enters in D major (muted strings, without double-basses). There is the suggestion of her cry "Manfred!" The theme is then treated with greater breadth, and there is a remarkably effective bass, which descends step by step, and is fancied

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F. L. Eyer.
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H. J. Stewart.
Sing unto the Lord . . .16
P. A. Schnecker.
Come see the place . . .12

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by certain German analysts "to remind the hearer that this vision is only a vision, a memory to Manfred, in which he sees his own wickedness and reads his fate." The first theme of despair enters, and the movement closes in B minor, treated broadly and with the full strength of the orchestra; indeed, there are frequent indications of *ffff*. The movement should not be considered as panoramic in any sense. There is no attempt to depict any special scene, to translate into music any particular soliloquy. It is the soul of Manfred that the composer wishes to portray.

***

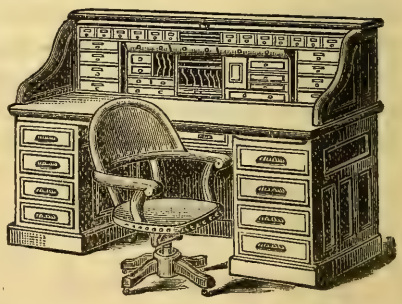
The second movement, "The Fairy of the Alps," recalls inevitably scene ii., Act II., of Byron's poem: —

A lower Valley in the Alps. A Cataract.

Enter MANFRED.

It is not noon,— the sunbow's rays still arch
The torrent with the many hues of heaven,
And roll the sheeted silver's waving column
O'er the crag's headlong perpendicular,
And fling its lines of foaming light along,
And to and fro, like the pale courser's tail,
The Giant steed, to be bestrode by Death,
As told in the Apocalypse. No eyes
But mine now drink this sight of loveliness,
I should be sole in this sweet solitude,
And with the Spirit of the place divide
The homage of these waters.— I will call her.

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(*Manfred takes some of the water into the palm of his hand, and flings it in the air, muttering the adjuration. After a pause, the Witch of the Alps rises beneath the arch of the sunbow of the torrent.*)

Beautiful Spirit! with thy hair of light,
And dazzling eyes of glory, in whose form
The charms of earth's least mortal daughters grow
To an unearthly stature, in an essence
Of purer elements; while the hues of youth,—
Carnation'd like a sleeping infant's cheek,
Rock'd by the beating of her mother's heart,
Or the rose tints, which summer's twilight leaves
Upon the lofty glacier's virgin snow,
The blush of earth, embracing with her heaven,—
Tinge thy celestial aspect, and make tame
The beauties of the sunbow which bends o'er thee.
Beautiful Spirit! in thy calm clear brow,
Wherein is glass'd serenity of soul,
Which of itself shows immortality,
I read that thou wilt pardon to a Son
Of Earth, whom the abstruser powers permit
At times to commune with them — if that he
Avail him of his spell's — to call thee thus,
And gaze on thee a moment.

Manfred tells her the story of Astarte and his despair. He will not swear obedience to the Witch, although she hints at help. The Witch disappears.

MANFRED (*alone*). We are the fools of time and terror! Days
Steal on us and steal from us; yet we live,
Loathing our life, and dreading still to die.

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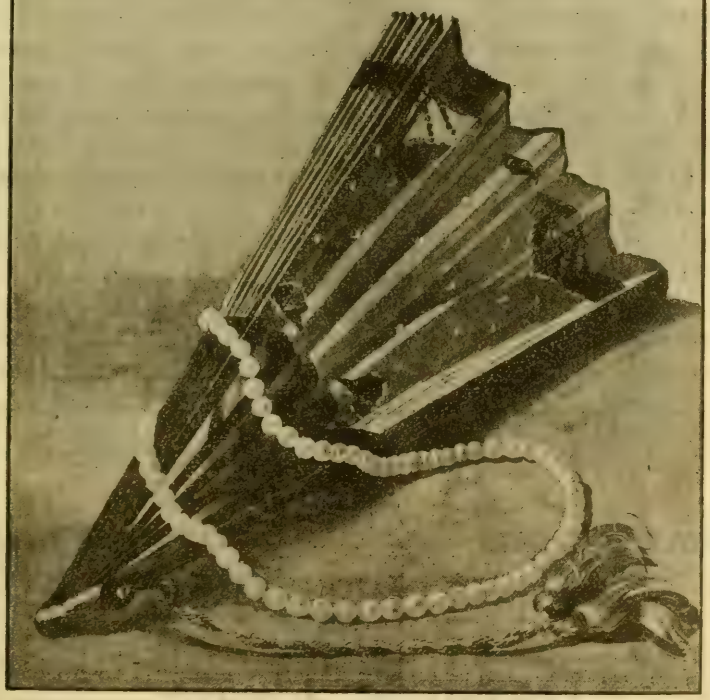
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This movement may be called the Scherzo (B minor, *Vivace con spirito*, 2-4) of the symphony. As program music it has only a slight connection with the fundamental idea. Byron had been much impressed by a scene at the foot of the Jungfrau (see the journal of his Swiss tour, which he sent to his sister): "Glaciers; torrents; one of these torrents nine hundred feet in height of visible descent; heard an avalanche fall, like thunder; glaciers enormous; storm came on,— thunder, lightning, hail; all in perfection and beautiful. The torrent is in shape, curving over the rock, like the tail of a white horse streaming in the wind, such as it might be conceived would be that of the '*pale horse*' on which Death is mounted in the *Apocalypse*. It is neither mist nor water, but is something between both; its immense height gives it a wave or curve, a spreading here or condensation there, wondrous and indescribable." As the scene in the poem may be regarded as a picturesque episode,— for the incantation is fruitless and only one of many,— so the music is a relief after the tumultuous passion and raging despair of the first movement. The instrumentation is most ingenious in kaleidoscopic effects, both in tone color and rhythm, in its pauses, syncopations, triolets, delicate staccato, double-tongued passages for the wood-wind, pizzicato and flageolet tones for the strings. The vision of the dashing, glistening cataract continues until, with note of triangle and chord of harp, the rainbow is revealed. Manfred invokes the Witch. Flageolet tones of the harps add to the mysterious effect of the music. (These harmonics are seldom found in scores. They say the first use of them is in Boïeldieu's "La Dame Blanche" (1825), and there is a better known instance in the "Waltz of Sylphs" in Berlioz's "Damnation of Faust.") The song of the Witch is given to the first violins (D major); the accompaniment is by two harps. This episode is developed by the full orchestra with the exception of trumpets and trombones. This section is designated as a trio, but there

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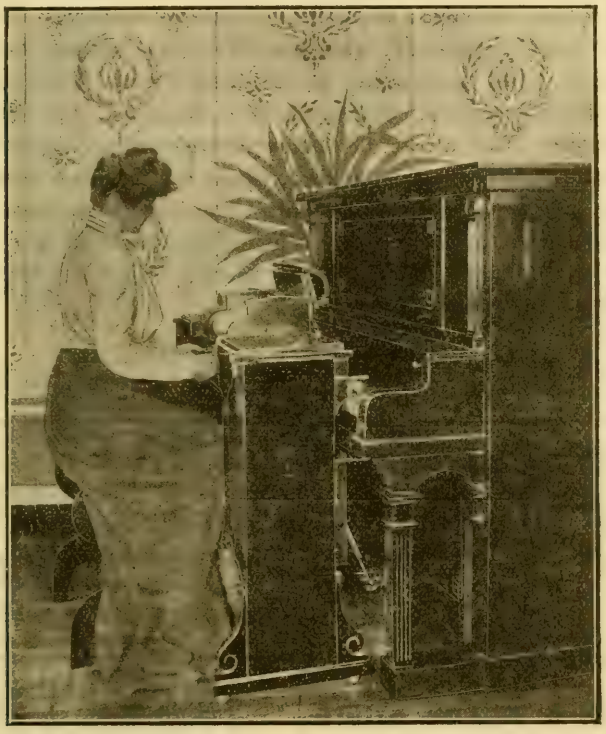
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is no express indication of a return to the main portion. The theme of despair is again sounded, but the Witch does not disappear immediately, although her song is at an end. The glory of the cataract is once more seen. It pales as the theme of despair is heard again.

***

The Pastorale (G major, *Andante con moto*) opens with a long melody for two oboes accompanied by the strings. The music was suggested possibly by the scene between Manfred and the Chamois Hunter. There is no direct reference to any scene in the poem. A passage in imitation for strings (B major) includes a drone-bass of sixteen measures,—B–F-sharp,—which falls suddenly to A–E, when the first horn intones the "theme of forgetfulness" (first movement) in changed form. There is a rough shepherd dance (clarinets, cor anglais, horn, bassoons, then oboes). The mood changes. The idyllic character disappears, and after strokes of kettle-drums and a vigorous attack of strings and wood-wind the trumpets scream the theme of Manfred's despair. There are cries from the horns, convulsive rhythms, and the gayety is as extinguished forever. There is a return to the principal section. The motive of forgetfulness is heard toward the close (muted horns).

***

Finale (*Allegro con fuoco*, B minor). The bacchanal in the hall of

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Arimanes is, no doubt, an instance of the influence of Berlioz over Tschaikowsky,— an influence seen in other instances; for there is nothing in Byron's poem to suggest such musical description. In the poem Arimanes is on his throne, a globe of fire, and is surrounded by spirits, who hymn his praises. The Destinies and Nemesis enter, and pay him homage.

Enter MANFRED.

A SPIRIT. What is here?
A mortal! Thou most rash and fatal wretch,
Bow down and worship!
SECOND SPIRIT. I do know the man,—
A Magian of great power and fearful skill!
THIRD SPIRIT. Bow down and worship, slave!
What, know'st thou not
Thine and our Sovereign? — Tremble and obey!
ALL THE SPIRITS. Prostrate thyself and thy condemned clay,
Child of the earth! or dread the worst.
MANFRED. I know it;
And yet ye see I kneel not.

Modeste Tschaikowsky tells us that his brother admired and respected Berlioz as "a reformer of instrumentation"; but he was not enthusiastic over the music of the Frenchman. When Berlioz visited Moscow in 1867 to conduct two concerts, the Conservatory gave him a dinner, and Tschaikowsky then spoke a warm welcome in French to the distinguished visitor. As a critic, Tschaikowsky wrote at length of Berlioz in 1873. This article may be found in "Tschaikowsky," by Rosa Newmarch (London, 1900, pp. 145–148). I make room for this short extract: "Berlioz works upon the imagination. He knows how to engage and interest, but he can rarely move us. Poor in melodic inspiration, lacking a fine feeling for harmony, but endowed with a marvellous gift of exciting the imagination of his hearers, Berlioz applied all his creative powers to the externals of musical beauty. The results of this tendency are shown in that mar-

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vellous orchestration, that inimitable beauty of sonority, that picturesque presentment of the natural and fantastic world, which proclaim him the subtle and inspired poet, the unapproachably great master." Some claim that Tschaikowsky was not influenced to any extent by Berlioz, but surely in "Manfred" there are pages that are proofs of such influence.

This bacchanal grows wilder and wilder, until the theme of despair is heard. The music is now of ghostly character. There is a long fugato, which ends with a development of Manfred's motive. And now Byron is the direct inspirer. Astarte rises in obedience to the invocation of Nemesis, who answers the entreaty of Manfred.

MANFRED. Can this be death? there's bloom upon her cheek;
But now I see it is no living hue
But a strange hectic — like the unnatural red
Which Autumn plants upon the perish'd leaf.
It is the same! O God! that I should dread
To look upon the same — Astarte! — No,
I cannot speak to her — but bid her speak —
Forgive me or condemn me.

. . . . . .

PHANTOM OF ASTARTE. Manfred!
MANFRED. Say on, say on —
I live but in the sound — it is thy voice!
PHANTOM. Manfred! To-morrow ends thine earthly ills.
Farewell!
MANFRED. Yet one word more — am I forgiven?
PHANTOM. Farewell!
MANFRED. Say, shall we meet again?
PHANTOM. Farewell!
MANFRED. One word for mercy! Say thou lov'st me.
PHANTOM. Manfred!

(*The Spirit of* ASTARTE *disappears.*)

NEMESIS. She's gone, and will not be recall'd;
Her words will be fulfill'd. Return to the earth.
A SPIRIT. He is convulsed. — This is to be a mortal,
And seek the things beyond mortality.

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THE ABBOT OF SAINT MAURICE. Alas! how pale thou art — thy lips are white —
And thy breast heaves — and in thy gasping throat
The accents rattle — Give thy prayers to Heaven —
Pray — albeit but in thought — but die not thus.
MANFRED. 'Tis over — my dull eyes can fix thee not;
But all things swim around me, and the earth
Heaves as it were beneath me. Fare thee well —
Give me thy hand.
ABBOT. Cold — cold — even to the heart —
But yet one prayer — Alas! how fares it with thee?
MANFRED. Old man! 'tis not so difficult to die.
(MANFRED *expires.*)
ABBOT. He's gone — his soul hath ta'en his earthless flight —
Whither? I dread to think — but he is gone.

In the symphony the organ at the end of the Finale hints at reconciliation and forgiveness. But the last measures hint at the "Dies Irae."

***

Such is Tschaikowsky's translation of "Manfred" into music,— "Manfred," the poem that was praised by Goethe, who pronounced it to be "a wonderful phenomenon," and yet was inclined to think, with Hazlitt: "'Manfred' is merely himself, with a fancy drapery on." In the notes to

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Schumann's "Manfred" (Program Book, Nov. 30, 1901), I quoted Henry Morley's remarks when the play was revived at Drury Lane in 1863: —

"'Manfred' has the best of successes. It brings what it should be the aim of every manager to bring, the educated classes back into the theatre. . . . The play-goer has much to learn who does not feel the distinctive power of a true actor in Mr. Phelps's delivery of Byron's poem. Costly and beautiful as the spectacle of 'Manfred' is, it really blends with and illustrates Byron's verse. . . . The piece deserves a long run, and its influence as an antidote to some faults in the taste of the day will be all the stronger for its want of effective dramatic action of the ordinary sort. When the town has learnt to sit and hear poetry almost for its own sake, and because it is well interpreted, it will have made a safe step towards the right sense of what it ought to look for in a play."

To some the play may now seem bombastic, absurd in its melodramatic woe; but it is a true poem of its period, of social and political conditions that made Byron possible. As Mr. W. E. Henley says: "A generation at once dandified and truculent, bigoted yet dissolute, magnificent but vulgar (or so it seems to us), artistic, very sumptuous, and yet capable of astonishing effort and superb self-sacrifice. . . . A dreadful age, no doubt: for all its solid foundations, of faith and dogma in the Church, and of virtue and solvency in the State, a fierce, drunken, gambling, 'keeping,' adulterous, high-living, hard-drinking, hard-hitting, brutal age. But it was Byron's."

This dramatic poem inspired the symphony of Tschaikowsky, the music of Schumann, the "Ode-Symphonie" by Louis Lacombe for solos, chorus, and orchestra (1847). Add to these works a symphonic poem by Fendrich, a symphonic prelude by Präger, and three orchestral pieces by Mackenzie,— "Astarte," "Pastorale," "Flight of the Spirits." The operas entitled "Manfred" are founded on adventures of the King of

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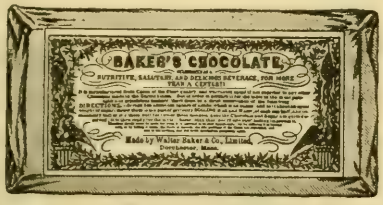
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Sicily, who was slain in battle in 1266. Hans von Bronsart wrote the libretto as well as the music of "Manfred," a dramatic tone poem in five scenes (Weimar, Court Theatre, Dec. 1, 1901). His hero is a young composer of the Renaissance, who, faithful to classical ideals, is not recognized by his contemporaries. He loves at first a choir singer, Maria, but forsakes her for the coquettish Countess Ramona. Maria dies of a broken heart. Manfred, haunted by spirit voices, flouts the Countess at their betrothal feast. A duel follows, and he is sorely wounded. In feverish dreams he sees the Day of Judgment, when his faithlessness toward Maria is urged against him. He turns toward God, and through the entreaties of the wronged one he is pardoned in the world above. This work was sung with scenery, costumes, action.

CORRECTION. Ernest Chausson died in 1899, not in 1889, as stated in No. 13 of the Program Book. The first performance in New York was by Mr. Paur's orchestra.

SLAVONIC RHAPSODY IN D MAJOR, OPUS 45, NO. 1. ANTON DVOŘÁK.

(Born at Mühlhausen, near Kralup, Bohemia, Sept. 8, 1841; now living at Prague.)

The three Slavonic Rhapsodies of Dvořák were published in 1879. No. 1, dedicated to Baron Paul von Dervies, was first played in Boston at a Symphony Concert, Dec. 23, 1886. No. 2, in G minor, was first played here Oct. 14, 1893. No. 3, in A-flat major, was first played here Oct. 24, 1896.

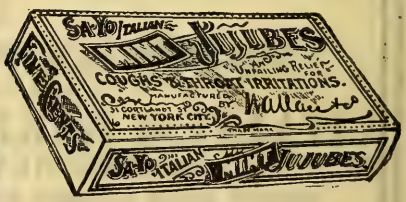
Dvořák became known outside of Prague by a series of "Slavische Tänze" (Op. 46) for piano duet. They were finished in 1878, and their

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popularity led to the publication of compositions of every form, among them the "Rhapsodies" (Op. 45). England enlarged his reputation by a performance of the "Stabat Mater" at London and "The Spectre's Bride" at the Birmingham Festival.

There are many who think these earlier and peculiarly Slavonic compositions will outlive the later works, written when he was in comfortable pecuniary circumstances and in receipt of many offers from publishers. Yet it is a curious fact that neither the Rhapsodies nor the Dances (arranged for orchestra) were on the programs of the Festival at Prague held in honor of Dvořák's sixtieth anniversary (Nov. 6–11, 1901). The pieces chosen for the brilliant occasion were the Requiem; overtures, "Husitska" and "Carneval"; the symphony, "Aus der neuen Welt"; the symphonic poem, "Die Mittagshexe"; the violin concerto; the quartet in G major; the sextet in A major; "Bagatellen" for harmonium, two violins, and 'cello; the opera, "Rusalka"; and the oratorio, "Heilige Ludmila." Dvořák's daughter, Magda, made her first appearance as a concert singer. The selections were, as a rule, from the later and less characteristic works.

Overture to "Die Meistersinger von Nürnberg."

Richard Wagner.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, Nov. 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried,"

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"Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the Mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, Nov. 1, 1862, as stated above.

The program was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new) . . . . . *Wagner*
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra . *Weissheimer*
Sung by Mr. RÜBSAMEN.

Concerto in A major (No. 2) for Piano . . . . . *Liszt*
Mr. v. BÜLOW.

"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra, *Weissheimer*

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections) . . . *Weissheimer*
Chorus, "Trocknet nicht" . . . . . *Weissheimer*
Chorus, "Frühlingslied" . . . . . *Weissheimer*
The duet sung by Miss LESSIAK and Mr. JOHN.

Overture to the opera "Tannhäuser" . . . . . *Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Weissheimer, Oct. 12,

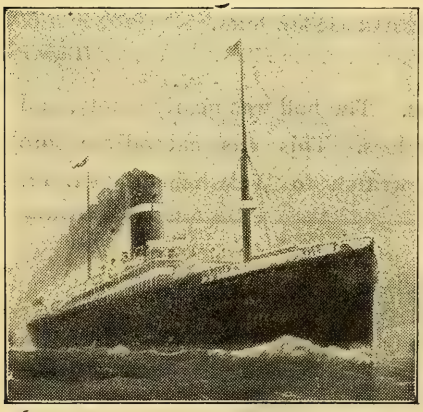


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1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was bitter in opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was then played at Vienna (the dates of Wagner's three concerts were Dec. 26, 1862, Jan. 4, 11, 1863), Prague (Feb. 8, 1863),



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***

I give in condensed and paraphrased form Maurice Kufferath's analysis of this overture.

This *Vorspiel*, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *Moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the Mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

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The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the Mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *Allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a

*See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song, — "What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the Mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played *scherzando* by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

***

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the *Preislied* in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose





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that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the *Preislied*. On the contrary, we may confidently affirm that the *Preislied*, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

***

And it is Tiersot who makes these discriminative remarks on the overture as a whole: —

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the Master-

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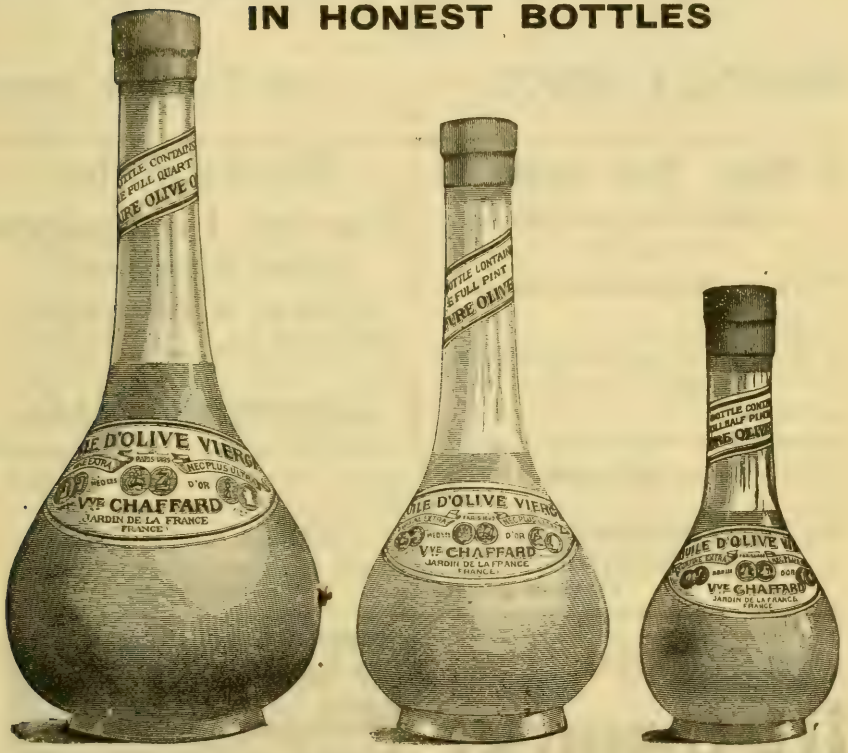
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singers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."

***

Theodore Thomas's orchestra played this overture in Boston, Dec. 4, 1871; and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year: —

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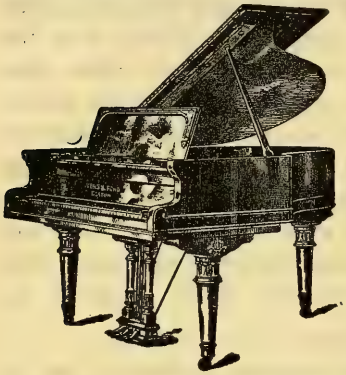
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Motet, The Presentation of Christ in the Temple (6 parts) . . . Joh. Eccard
Caligaverunt Oculi mei. Passion Motet (4 parts) . . . Michael Haydn
Motet, Or sus, Serviteurs du Dieu (6 parts) . . . . J. Sweelinck
Tenebrae factae sunt (4 parts) . . . . . G. P. da Palestrina
Motet, Exultate Deo (5 parts) . . . . . G. P. da Palestrina

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Hymn, Jesu, Dulcis Memoria . . . . . Jos. Rheinberger
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Miss OLIVE MEAD, Violin

Thursday Evening, April 3

Miss EDITH THOMPSON, Piano — Mr. T. ADAMOWSKI, Violin

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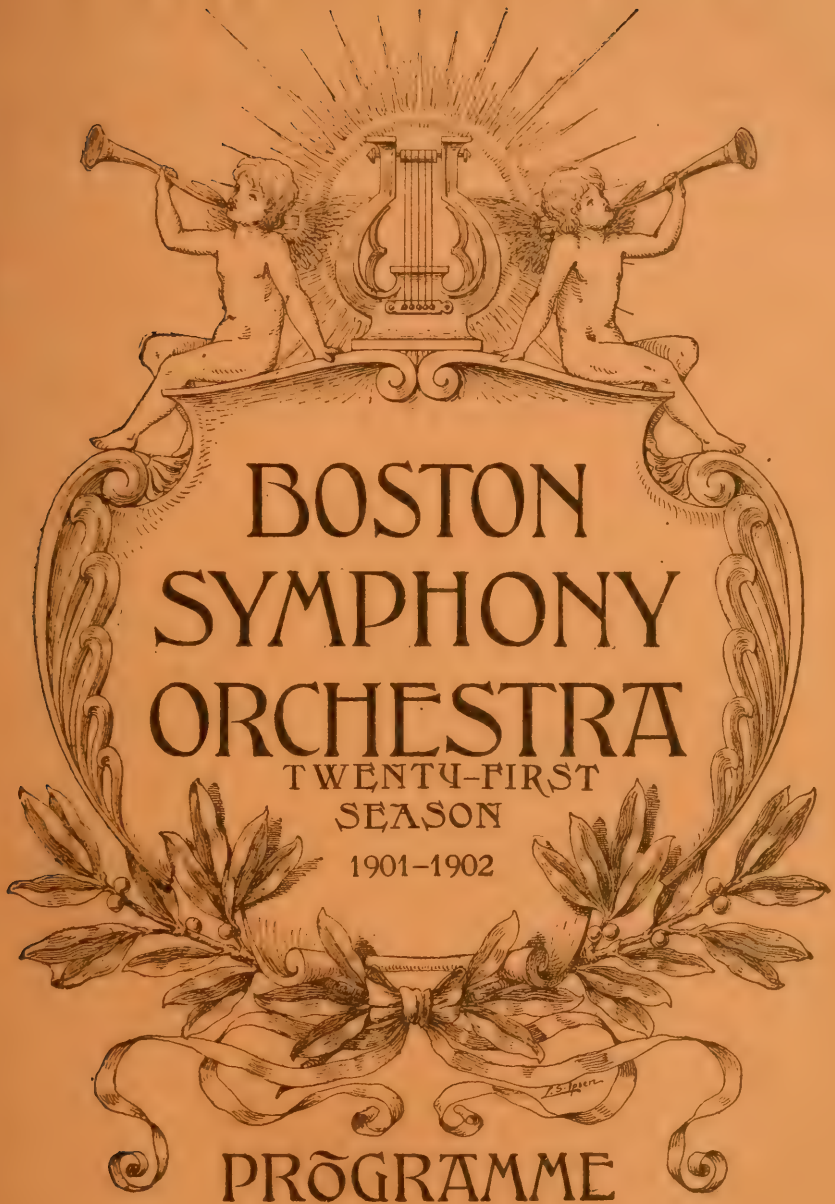
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PROGRAMME

OF THE

FIFTEENTH

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

FRIDAY AFTERNOON, FEBRUARY 14,
AT 2.30 O'CLOCK.

SATURDAY EVENING, FEBRUARY 15,
AT 8.00 O'CLOCK.

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FRIDAY AFTERNOON, FEBRUARY 14, at 2.30 o'clock.

SATURDAY EVENING, FEBRUARY 15, at 8.00 o'clock.

PROGRAMME.

Glazounoff . . . . . Ouverture Solennelle, Op. 73
(First time.)

Spohr . Concerto in A minor for Violin, No. 8, "Scena Cantante," Op. 47

I. Allegro molto.
II. Adagio.
III. Allegro moderato.

Liszt . . Episode No. 2 from Lenau's "Faust": Scene in the Tavern (Mephisto Waltz)

Beethoven . Symphony in F major, No. 6, "Pastoral," Op. 68

I. Awakening of serene impressions on arriving in the country: Allegro, ma non troppo.
II. Scene by the brook-side: Andante molto moto.
III. Jolly gathering of country folk: Allegro.
In tempo d' allegro.
Thunderstorm; Tempest: Allegro.
IV. Shepherds' song; Gladsome and thankful feelings after the storm: Allegretto.

SOLOIST:

Mr. FRITZ KREISLER.

There will be an intermission of ten minutes before the Symphony.

There will be no Public Rehearsal and Concert next week.

Patrons unable to remain until the close of the concert are urgently requested to leave the hall during a pause in the programme.

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Ouverture Solennelle in D major, Opus 73.

Alexander Glazounoff.

(Born at St. Petersburg, Aug. 10, 1865; now living in St. Petersburg.)

This overture was first performed at a "Russian Symphony Concert" in St. Petersburg in October or November, 1900. The conductors of these concerts are Rimsky-Korsakoff, Glazounoff, and Liadoff. For about ten years the concerts have been given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera orchestra; but the audiences have been extremely small. An enthusiastic band of two hundred or more is faithful in attendance and subscription. Many important works have been produced at these concerts, and various answers are given to the stranger that wonders at the small attendance. The programs are confined chiefly to orchestral compositions, and, when — I quote from "A. G.'s" letter to the *Signale* (Leipsic), Jan. 2, 1901 — a new piano concerto or vocal composition is introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection is of course repugnant to the general public. "A. G." adds that the conductors are distinguished musicians, celebrated theorists, delightful gentlemen,— everything but capable conductors; that Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programs contributes largely to the failure of the concerts, which are named "Russian," but are only the amusement of a fraction of Russian composers, members of the "Musical Left," or the "Young Russian School." Rubinstein's name never appears on these programs, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; "but the public at large does not like politics

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or musical factions in the concert-hall, and it waits until the works are performed elsewhere." Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers are admired throughout Russia.

At the concerts during the fall and the early winter of 1900 this overture by Glazounoff, a symphony in E-flat in five movements by Scriabine, a "Scherzo-Phantasie" by Akimenko, and a prelude to the ballet "Wild Swans" by Sokoloff were produced; and at the concert of December 8 the thirty-fifth jubilee of Rimsky-Korsakoff's musical life was celebrated with great rejoicing.

Glazounoff's overture was then known as a "Festival Overture"; but, when it was published in 1901, it appeared as an "Ouverture Solennelle." It is dedicated "To the Artists of the Court Orchestra of His Majesty, the Emperor of All the Russias." The two alternating movements are an *Allegro vivace* and a *Meno mosso*. The structure is broad and simple. There is no program; the music is absolute overture music in conventional form. The work is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, kettle-drum, big drum, cymbals, triangle, and strings.

The overture was performed at London at one of Newman's Promenade Concerts, Oct. 29, 1901. It was performed by the Chicago Orchestra, Dec. 7, 1901.

Mr. Fritz Kreisler was born at Vienna, Feb. 2, 1875. He began to play the violin when he was four years old, and two years later he played a concerto by Rode at a concert in which Patti sang. A pupil of Hellmesberger, he took the first prize at the Vienna Conservatory when he was ten years old. Then he went to the Paris Conservatory, studied under Massart, and in 1887 received, with Miss Gauthier and Messrs. Wondra, Pellenc, Rinuccini, the first prize for violin playing. He played

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at a Pasdeloup Concert, then he went a-journeying. He saw Greece, and appeared for the first in Boston, Nov. 9, 1888, in Music Hall, with Mr. Rosenthal, the pianist. "Master" Kreisler then played Mendelssohn's Concerto, and Mr. Walter Damrosch led the orchestra. The boy in company with Mr. Rosenthal gave recitals in Bumstead Hall, December 17, 18, 19. He returned to Paris, studied again with Massart and with Godard and Delibes. He lived for two years in Italy, went home and did army service (they say), and reappeared as a virtuoso in German cities in 1899. He visited the United States in 1900, and gave his first recital in Boston, December 18, at Steinert Hall. (Later recitals were on Feb. 12, 26, March 2, 5, 16, 1901.) His first appearance at a Boston Symphony Concert was on Feb. 9, 1901, when he played Beethoven's Concerto. He went back to Europe, played in various lands, as Russia, returned to this country, and gave a series of recitals in Boston, Jan. 23, 25, Feb. 1, 11, 1902.

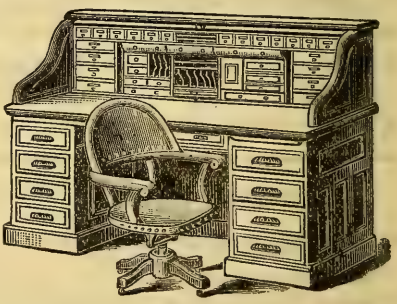
CONCERTO FOR VIOLIN, NO. 8, IN A MINOR, OPUS 47 . . LOUIS SPOHR.

(Born at Brunswick, April 5, 1784; died at Cassel, Nov. 22, 1859.)

This piece is entitled "*Concerto nello stilo drammatico*," and is known as the *Gesangscene* or *Scena cantante.*

Spohr on his way to Italy, where he proposed to give concerts, spent the late spring and the summer of 1816 in Switzerland. In April he hired

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GENTLEMEN,— Having just reached St. Petersburg, I take the first opportunity to express to you what I feel concerning the pianos you furnished for my American tour, and to offer you my gratitude and heartiest thanks for the same.

I am quite conscious of the enormous share which belongs to the superior qualities of your piano for the success of my tour, and it gives me much pleasure to say so openly. There is no necessity at this time to dwell upon the many special attainments of the Everett concert grand *It is a wonderful instrument*, and its future is enormous. It is amazing what a number of enthusiastic friends among musicians and the public generally it has made in this short time. Any one who has heard it cannot fail to recognize and admit that in beauty and nobility of tone, in power and brilliancy, in color, in absolute perfection of mechanism and action it cannot be surpassed. These qualities, combined with a wonderfully sympathetic singing tone, enabled me to express my musical feelings most satisfactorily.

Your baby grands and uprights are to me just as perfect as the concert grands, and the more I have played them the more I got to appreciate and admire them. I am confident that the Everett is destined to be famous the world over, and America may well be proud of having produced such a beautiful work of art.

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Very sincerely yours,

ST. PETERSBURG, May 27, 1901. OSSIP GABRILOWITSCH.

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rooms at Thierachern, near Thun. "We hired two rooms," he says in his Autobiography, "for which, together with a coach house for our carriage, and breakfast and dinner daily, we agreed to pay the host two carolines* per week. We are all longing to settle in this paradise, and looking forward to the enjoyment of its rural repose. I think especially to avail myself of it to write some new violin compositions, with very simple and easy accompaniments, for Italy, as from all accounts the orchestras there are worse than those of the provincial towns in France." In May we find this note: "The daily exercise in the beautiful, pure, balmy air strengthens our bodies, enlivens our spirits, and makes us joyous and happy. In such a disposition of mind one works easily and quickly, and several compositions lie already completed before me,— namely, a violin concerto in the shape of a vocal scena and a duet for two violins." In the same entry Spohr mentions a local cuckoo that did not sing its name "in a terza," but added another "koo" between.

The concerto was first played by Spohr at his concert at Milan, Sept. 27, 1816. "September 28.— Last evening we gave our concert in the Scala Theatre. The orchestra kept its usual place; but the female singers and Dorette and I, for our performances, took our places under the proscenium, between the curtain, which remained down, and the orchestra. The house, although favorable for music, requires, neverthe-

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less, on account of its immense size, a very powerful tone and a grand but simple style of play. It is also very difficult, in a place where people are always accustomed to hear voices only, to satisfy the ear with the tone of a violin. This consideration, and the uncertainty whether my method of play and my compositions would please the Italians, made me somewhat nervous on this my first appearance in a country where I was as yet unknown; but, as I soon observed, after the first few bars, that my play was listened to with attention, this fear soon left me, and I then played without any embarrassment. I had also the satisfaction to see that in the new concerto I had written in Switzerland, which was in the form of a vocal scena, I had very happily hit upon the taste of the Italians, and that all the *cantabile* parts in particular were received with great enthusiasm. Gratifying and encouraging as this noisy approbation may be to the solo player, it is, nevertheless, exceedingly annoying to the composer. By it all connection is completely disturbed, the *tutti*, so industriously worked out, are wholly unheeded, and people hear the solo-player begin again in another key without any one knowing how the orchestra has modulated to it." Or as the translator of Longman's edition of Spohr's Autobiography (London, 1865) puts it: "People hear the solo player begin again in another tone without any one knowing how the orchestra has modulated with it." Spohr played with Dorette at the same concert some new potpourris for piano and violin, and one with orchestral accompaniment." The orchestra, the same that played in the opera, accompanied me with great attention and interest. Rolla* in particular

* Alessandro Rolla (1757–1841), a distinguished violinist, was born at Pavia. He was first violinist at the Italian Opera in Vienna, and afterward solo viola player at the Court of Parma, where he was still later concert-master. He was concert-master at the Scala from 1809 to 1834, solo violinist to the viceroy Eugène Beauharnais, and teacher at the Milan Conservatory from the foundation until his death. He composed concertos for violin, viola, and much chamber music. It is said that Paganini, a twelve-year-old boy, studied with him at Parma for several months; but Paganini himself strenuously denied the report, and said that he called on Rolla, played Rolla's latest concerto at sight, and the composer then said he could teach him nothing. For this singular story see Fétis's "Notice Biographique sur N. Paganini" (Paris, 1851), pp. 36, 37. Rolla was highly esteemed for his character as well as his musical talent.

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took great pains. My overture to 'Alruna'* was played at the beginning of the second part with great power, it is true, but not without fault. The orchestra is accustomed to too many rehearsals to be able to execute anything free from fault after one rehearsal only. Madame Castiglioni, a counter-alto, . . . sang an aria in the second part with a fine voice and a good school. . . . The first concert has but little more than paid the expenses, which amounted to fifty ducats."

Spohr played the concerto at a concert of the Philharmonic Society of London, March 6, 1820. On the morning when he was to to be introduced to the directors of the society, he dressed himself with more than ordinary care. "I put on expressly for the occasion a bright red Turkish shawl-pattern waistcoat, which was a part of my wardrobe, and was considered on the continent as a most elegant article and of the newest fashion. Scarcely had I appeared in it in the street than I attracted the general attention of all who passed." Rude boys made loud remarks, which Spohr did not understand. Soon a crowd was at his heels; but the house of a friend was near, and there Spohr learned that there was general mourning for the death of George III. "Mrs. Ries observed to me that I had doubtless to thank my imposing height and my earnest expression of countenance for having escaped from the rude license of the boys in the street, and from their resort to its more open exhibition of pelting me with mud."

*Only the overture to this opera (written it is said in 1816) was preserved.

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When Spohr gave his first concert in Paris, in January, 1821, he played the Ninth Concerto in D minor, written in 1820.

The concerto is in the form of an operatic scena and aria, recitative, cavatina and cabaletta; and it is thus in three connected movements.

ENTR'ACTE.

THE PLAINS: ODE SYMPHONIE PAR JABEZ TARBOX.

A MUSICAL REVIEW EXTRAORDINARY BY JOHN PHŒNIX (1854).*

The symphonie opens upon the wild and boundless plains in longitude 115° W., latitude 35° 21′ 03″ N., and about sixty miles from the west bank of Pitt River. These data are beautifully and clearly expressed by a long (topographically) drawn note from an E-flat clarinet. The sandy nature of the soil, sparsely dotted with bunches of cactus and artemisia, the extended view, flat and unbroken to the horizon, save by the rising smoke in the extreme verge, denoting the vicinity of a Pi Utah village, are represented by the bass-drum. A few notes on the piccolo call the attention to a solitary antelope, picking up mescal beans in the foreground. The sun, having an altitude of 36° 27′, blazes down upon the scene in indescribable majesty. "Gradually the sounds roll forth in a song" of rejoicing to the god of day,—

"Of thy intensity
And great immensity
Now, then, we sing;
Beholding in gratitude
Thee in this latitude,
Curious thing,"—

which swells out into, "Hey Jim along, Jim along Josey," then *decrescendo*, *mas o menos*, *poco pocita*, dies away and dries up.

Suddenly we hear approaching a train from Pike County, consisting of

*"John Phœnix" Derby must have been impressed by a performance of Félicien David's "Desert."—Ed.

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seven families, with forty-six wagons, each drawn by thirteen oxen; each family consists of a man in butternut-colored clothing driving the oxen, a wife in butternut-colored clothing riding in the wagon, holding a butternut baby, and seventeen butternut children running promiscuously about the establishment; all are barefooted, dusty, and smell unpleasantly. (All these circumstances are expressed by rapid fiddling for some minutes, winding up with a puff from the ophicleide played by an intoxicated Teuton with an atrocious breath — it is impossible to misunderstand the description.) Now rises o'er the plains, in mellifluous accents, the grand Pike County chorus: —

"Oh, we'll soon be thar
In the land of gold,
Through the forest old,
O'er the mounting cold,
With spirits bold —
Oh, we come, we come,
And we'll soon be thar.
Gee up, Bolly! whoo hup, whoo haw!"

The train now encamp. The unpacking of the kettles and mess-pans, the unyoking of the oxen, the gathering about the various camp-fires, the frizzling of the pork, are so clearly expressed by the music that the most untutored savage could readily comprehend it. Indeed, so vivid and life-like was the representation that a lady sitting near us involuntarily exclaimed aloud, at a certain passage, "*Thar, that pork's burning!*" And it was truly interesting to watch the gratified expression of her face when, by a few notes of the guitar, the pan was removed from the fire, and the blazing pork extinguished.

This is followed by the beautiful aria,—

"O marm! I want a pancake!" —

followed by that touching recitative,—

"Shet up, or I will spank you!" —

to which succeeds a grand *crescendo* movement, representing the flight of the child with the pancake, the pursuit of the mother, and the final arrest

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and summary punishment of the former, represen'ed by the rapid and successive strokes of the castanet.

The turning in for the night follows, and the deep and stertorous breathing of the encampment is well given by the bassoon. . . .

Part Second. The night attack of the Pi Utahs, the fearful cries of the demoniac Indians, the shrieks of the females and children, the rapid and effective fire of the rifles, the stampede of the oxen, their recovery and the final repulse, the Pi Utahs being routed after a loss of thirty-six killed and wounded, while the Pikes lose but one scalp (from an old fellow who wore a wig and lost it in the scuffle), are faithfully given, and excite the most intense interest in the minds of the hearers; the emotions of fear, admiration, and delight succeeding each other in their minds with almost painful rapidity. Then follows the grand chorus: —

"Oh! we gin them fits,
The Ingen Utahs.
With our six-shooters —
We gin 'em pertikuler fits." —

After which we have the charming recitative of Herr Tuden Links to the infant, which is really one of the most charming gems in the performance: —

"Now, dern your skin, *can't* you be easy?"

Morning succeeds. The sun rises magnificently —(octave flute) breakfast is eaten — in a rapid movement on three sharps; the oxen are caught and yoked up — with a small drum and triangle; the watches, purses, and other valuables of the conquered Pi Utahs are stored away in a camp

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kettle to a small movement on the piccolo; and the train moves on, with the grand chorus: —

"We'll soon be thar,
Gee up, Bolly! Whoo hup! Whoo haw!"

The whole concludes with the grand hymn and chorus: —

"When we die, we'll go to Benton,
Whup! Whoo, haw!
The greatest man that e'er land saw,
Gee!
Who this little airth was sent on
Whup! Whoo, haw!
To tell a hawk from a hand-saw!
Gee!"

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SECOND EPISODE FROM LENAU'S "FAUST": THE DANCE IN THE VILLAGE TAVERN (MEPHISTO WALTZ) . . . . . FRANZ LISZT.

(Born at Raiding, near Oedenburg, Oct. 22, 1811; died at Bayreuth, July 31, 1886.)

The Faust legend suggested several musical compositions to Liszt. Goethe's poem inspired the "Faust" Symphony for orchestra and male chorus (1853–57), and Lenau's poem called into being these pieces: —

1858–59. Two episodes from Lenau's "Faust" for orchestra: (1) "Der nächtliche Zug," (2) "Der Tanz in der Dorfschenke" (Mephisto Waltz).

1880. Second Mephisto Waltz for piano. 1881. Second Mephisto Waltz

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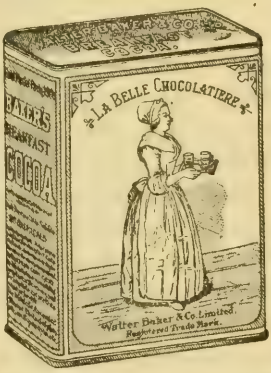
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for orchestra. 1881. Third Mephisto Waltz for piano. 1883. Mephisto Polka for piano. 1885. Fourth Mephisto Waltz for piano (MS.).

The first Mephisto Waltz was arranged by the composer for the piano for two and for four hands. The second Mephisto Waltz, which has been characterized as a waltz in augmented seconds, was dedicated to Saint-Saëns, the third to Marie Jaëll-Trautmann, the Mephisto Polka to Lina Schmalhausen. About sixty measures of the fourth waltz exist in the manuscript at the Liszt Museum in Weimar. They are of an *andantino* movement, and were written at Rome and Budapest. It appears from a letter written by Liszt in 1885 that Alfred Reisenauer orchestrated the third waltz: "I beg you (Reisenauer) to send me here in manuscript your capital orchestration of the third Mephisto Waltz. Don't take the trouble to alter anything in this manuscript or to write anything new: send it to me just as I have seen it. When it has been copied, the printed edition will follow, with the name of Reisenauer attached to it."

***

It was the earnest wish of Liszt that the two "episodes" from Lenau's "Faust" should be played together. He wrote Franz Brendel from Rome in 1862: "The publication of Lenau's two 'Faust Episodes' . . . Schuberth might undertake according as he sees fit. I am rather indifferent as to whether the piano arrangement or the score appear first; but the *two pieces* must appear simultaneously, the 'Nächtlicher Zug' as No. 1 and 'Mephisto Walzer' as No. 2. There is no thematic connection between the two pieces, it is true; but, nevertheless, they *belong together*, owing to the contrast of ideas. A *Mephisto* of that species could proceed only from a *poodle* of that species!"

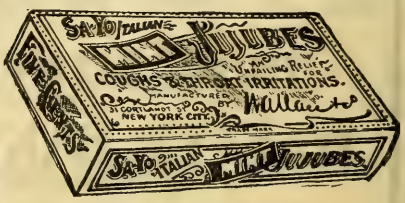
He wrote Max Erdmannsdörfer, court conductor at Sondershausen, from Weimar in 1873: "On Sunday, September 28, I shall have the pleasure of thanking you personally in Sondershausen for arranging and carr

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the extraordinary concert program. It is my special wish that the two Faust episodes should not be separated, even at the risk of wearying the public for a few minutes with the 'Nächtlicher Zug.' But this piece does not appear to me altogether so bad."

But the "Mephisto" Waltz is almost always played without reference to the companion piece, which, indeed, is seldom heard. A Frenchman, Henri Rabaud (born at Paris in 1873 and *Prix de Rome* of 1894), translated this "Nocturnal Procession" of Lenau into a symphonic poem, "La Procession Nocturne," which was produced at a Colonne concert, Paris, Jan. 8, 1899, and performed at Cincinnati by Mr. Van der Stucken's orchestra, Dec. 1, 1900.

*
* *

Lenau, in this episode of his "Faust," pictures a marriage feast at a village tavern. There is music, there is dancing. Mephistopheles, dressed as a hunter, looks in at the tavern window, and beckons Faust to enter and take part in the sport. The fiend assures him that a damsel tastes better than a folio, and Faust answers that for some reason or other his blood is boiling. A black-eyed peasant girl maddens him at first sight, but Faust does not dare to greet her. Mephistopheles laughs at him, "who has just had it out with hell, and is now shame-faced before a woman." The musicians do not please him, and he cries out: "My dear fellows, you draw a sleepy bow. Sick pleasure may turn about on lame toes to your waltz, but not youth full of blood and fire. Give me a fiddle: it will sound otherwise, and there will be different leaping in the tavern." And Mephistopheles plays a tune. There is wild dancing, so that even the walls are pale with envy because they cannot join in the waltz. Faust presses the hand of the dark girl, he stammers oaths of love. Together they dance through the open door, through garden and over meadow, to the forest. Fainter and fainter are heard the tones of the fiddle: they are heard through songs of birds and in the wondrous dream of sensual forgetfulness.

The basses begin the waltz rhythm with long-continued empty fifths, while the first violins indicate the rhythmic movement of the chief theme, to the full enjoyment of those that are enamoured with "realistic" dissonances. The chief theme is characterized *Rustico, marcato.* The dance grows wilder and wilder. An amorous waltz tune is then given to the solo

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'cello. The oboe has a seductive air to a fantastic tremolo figuration of the strings. Mephistopheles triumphs, and shrieks with glee in his mockery of Faust's love ecstasy. There are two endings to the piece. The earlier version ends *fortissimo*, the later dies gradually away in illustration of the line that Liszt adds as a motto: —

"Und brausend verschlingt sie das Wonnemeer."

***

This waltz met in certain cities with strongly-worded opposition. When it was played in London, a leading critic wrote: "We should demand its prosecution under Lord Campbell's Act, especially when accompanied by explanatory remarks, but for its unutterable ugliness." And when Mr. Theodore Thomas produced it in Boston (Oct. 10, 1870) Mr. J. S. Dwight allowed that it was "positively devilish." "Such music is simply diabolical, and shuts out every ray of light and heaven, from whence music sprang." But Mr. Thomas continued to play the waltz here, and it has been played at Symphony Concerts (1887, 1893, 1894, 1897).

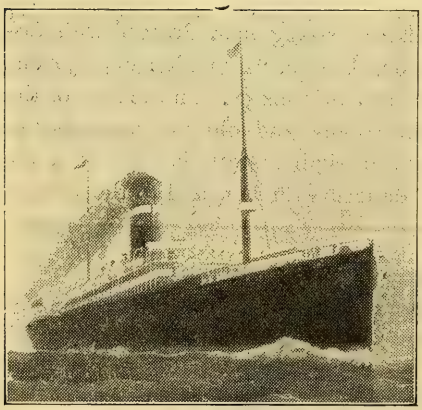
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As is well known, Satan has always been fond of dancing. Long ago Chrysostom wrote: "Where there is dancing, the Devil is present." Cyprian said: "The dance is a circle, and its centre is the Devil." There was a German proverb: "No dance where the Devil does not curl his tail." In the year 1507 the Devil appeared at Leybach in the market-place, where there was dancing. He was disguised as a handsome young man dressed with fastidious care. He chose for a partner one Ursula, "a maiden of a joyous disposition and easy manners," as Valvasor informs us. In the fury of the dance Satan suddenly disappeared with Ursula, and did not remember to restore her to her friends. A somewhat similar story is told of a coquettish bride at Naumburg. Satan danced with her, and to the amaze-



Washington and Winter Streets, Boston.

ment of the other dancers, who uttered vain cries of distress, he leaped into the air with her, with such force and agility that he disappeared with his partner through the ceiling. Sometimes he preferred to play the fiddle, and his bowing was so vigorous that the dancers kept on dancing until they died. Miss Jeannette d'Abadie saw Mrs. de Martibal-serena dance with four frogs at the same time, at a Sabbat personally conducted by Satan, who played in an extraordinarily wild fashion. His favorite instrument was the fiddle, but he occasionally favored the bagpipe. The good monk, Abraham à Sancta-Clara, discussed an interesting question concerning Satan's musical tastes: "Does he prefer the harp? Surely not, for it was by a harp that he was driven from the body of Saul. A trumpet? No, for the brilliant tones of trumpets have many times dispersed the enemies of the Lord. A tambourine? Oh, no; for Miriam, the sister of Aaron, after Pharaoh and his host were drowned in the Red Sea, took a tambourine in her hand, and, with all the women about her, praised and thanked God. A fiddle? No, indeed; for with a fiddle an angel rejoiced the heart of St. Francis. I do not wish to abuse the patience of the reader, and so I say that nothing is more agreeable to Satan for accompaniment to the dance than the ancient pagan lyre." But ancient illustrators represent Satan as amiably impartial in his choice. They represent him as playing all kinds of instruments, from a bell to a flute.



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(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

This symphony — *Sinfonia pastorale* — was composed in the country round about Heiligenstadt in the summer of 1808. It was first performed at the Theater an der Wien, Vienna, Dec. 22, 1808. The symphony was described on the program as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*). All the pieces performed were by Beethoven: an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); "Sanctus" with Latin text written in church style, with chorus and solos; Fantasie for piano solo; Fantasie for piano, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

***

There was trouble about the choice of a soprano. Anna Pauline Milder, born at Constantinople in 1785, the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in a strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbad Pauline to sing, and she obeyed him. (She married Hauptmann in 1810, blazed as a star at Berlin from 1815 to 1829, sang in Russia and Sweden, and died at Berlin in 1838.)

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he

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gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röchel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, says von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abú Hassan." She died, very old, in Berlin.

"Ah, perfido" had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

***

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the subtitles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." No record of the reception by the audience of the new work has come down to us. Nor do we know which concerto Beethoven played. Reichardt censured the performance of the "Hymn" — a gloria — and the "Sanctus," and said that the piano concert was enormously difficult, but Beethoven played

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it in an astounding manner and with incredible speed. "He literally sang the *Adagio*, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also."

***

The Pastoral was described on the program of 1808 as follows: —

Pastoral Symphony [No. 5 (*sic*)], more expression of feeling than painting.
First Piece. Pleasant feelings which awake in man on arriving in the country.
Second Piece. Scene by the brook.
Third Piece. Jovial assemblage of the country-folk, in which appear suddenly
Fourth Piece. Thunder and storm, in which enter
Fifth Piece. Beneficial feelings, connected with thanks to the Godhead after the storm.

The headings finally chosen are on the title-page of this program-book. The descriptive headings were probably an afterthought. In the sketch-book, which contains sketches for the first movement, is a note: "Characteristic Symphony. The recollections of life in the country." There is also a note: "The hearer is left to find out the situations for himself."

***

Ries tells us that Beethoven often laughed at the idea of "musical painting," even in the two oratorios of Haydn, whose musical talent he fully appreciated; but that Beethoven often thought of a set and appointed argument when he composed. Beethoven especially disclaims any attempt at "painting" in this symphony: yet one enthusiastic analyst finds in the music the adventures of some honest citizen of a little town — I believe he locates it in Bavaria — who takes his wife and children with him for a holiday; another hears in a pantheistic trance "all the voices of nature." William Gardiner in 1832 made this singular remark,— singular for the period: "Beethoven, in his 'Pastoral Symphony,' has given us the warm hum of the insects by the side of the babbling brook; and, as our musical enterprise enlarges, noises will be introduced with





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Ambros wrote in "The Boundaries of Music and Poetry": "After all, the very superscriptions '*Sinfonia eroica*,' '*Sinfonia pastorale*,' point to a profound individuality of the art work, which is by no means deducible from the mere play of the tones with forms. It has as yet not occurred to anybody to find the 'Heroic' Symphony not heroic and the 'Pastoral' Symphony not pastoral, but it surely would have called forth contradiction on all sides if the title-pages of both works had been accidentally interchanged. He that denies any other content of music than mere tone-forms set in motion has no right whatever to join in this contradiction. There is no heroic arabesque, no heroic kaleidoscopic picture, no heroic triangle or quadrangle." Hanslick has questioned the propriety of the title "Heroic," and Rubinstein argued at length against that title. Rubinstein expressed himself in favor of the program "to be divined," and against the program determined in advance. "I believe that a composer puts into his work a certain disposition of his soul, a program, but with the firm belief that the performer and the hearer will know how to understand it. He often gives to his work a general title as an indication; and that is all that is necessary, for no one can pretend to express by speech all the details of a thought. I do not understand program-music as a deliberate imitation, with the aid of sounds, of certain things or certain events. Such imitation is admissible only in the naïve and the comic. The 'Pastorale' in Western music is a characteristic expression of simple country life, jolly, awkward, rather rude; and this is expressed by a fifth held on the tonic of the bass. The imitation in music of natural phenomena, as storm, thunder, lightning, etc., is precisely one of the naïvetés of which I have spoken, and yet is admitted into art, as the imitation of a cuckoo, the twittering of birds, etc. Beethoven's symphony,

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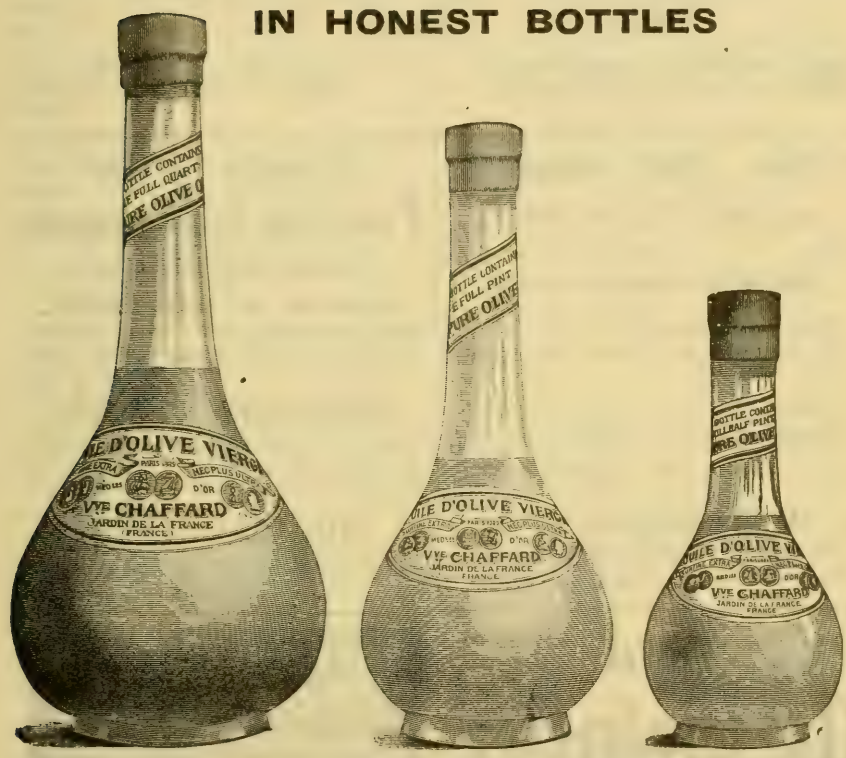
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with the exception of these imitations, portrays only the mood of the villager and nature; and this is why it is program-music in the most logical acceptation of the term."

***

Program-music has in a certain sense existed from the early days of music. In the eighteenth century there were many strange achievements, as Dittersdorf's Symphonies, illustrative of certain stories told by Ovid,— "Actæon," "Phaëton," etc.,— with elaborate analyses by J. T. Hermes. (Some of these symphonies were played lately in Germany, and Hermes's pamphlet has been reprinted.) There were both serious and humorous attempts. Thus Johann Kuhnau, who wrote "Bible" sonatas, tells of a sonata he once heard which was entitled "La Medica." "After an illustration of the whines of the patient and of his relations, the running after the doctor, the pouring out of sorrow, there finally came a jig, with the motto: 'The patient is progressing favorably, but has not quite recovered his health.'"

Still funnier is the serious symphonic poem by Villa, "The Vision of Brother Martin" (Madrid, March, 1900), "a Psychological Study of Luther, his Doubts and his Plans for Reform."

Or what is to be said of Major A. D. Hermann Hutter of Nuremberg, with his "Bismarck" Symphony (1901) in four movements: "*Ex ungue leonem; Patriae inserviendo consumor; Oderint dum metuant; Per aspera ad astra*"?

And has not Hans Huber written a "Böcklin" Symphony, in which certain pictures of the imaginative Swiss painter are translated into music?

Yet we once smiled at Steibelt's "Britannia, an Allegorical Overture, describing the Victory over the Dutch Fleet by Admiral Duncan," with its program from "*Adagio:* the stillness of the night, the waves of the sea, advice from Captain Trollope" to "Acclamation of the populace, 'God save the King.'"

On the other hand, there is a subtle meaning in the speech of Cabaner, as quoted by Mr. George Moore: "To portray silence in music, I should need three brass bands."

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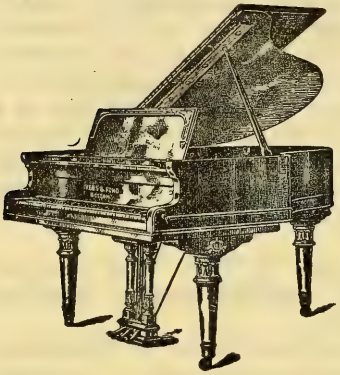
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Motet, Or sus, Serviteurs du Dieu (6 parts) . . . . . J. Sweelinck
Tenebrae factae sunt (4 parts) . . . . . G. P. da Palestrina
Motet, Exultate Deo (5 parts) . . . . . G. P. da Palestrina

PART II.

Agnus Dei. From a Mass for two choirs and two organs . . Ch.-M. Widor
Hymn, Jesu, Dulcis Memoria . . . . . Jos. Rheinberger
Psalm 137. "By the Rivers of Babylon" . . . . . Ch. M. Loeffler
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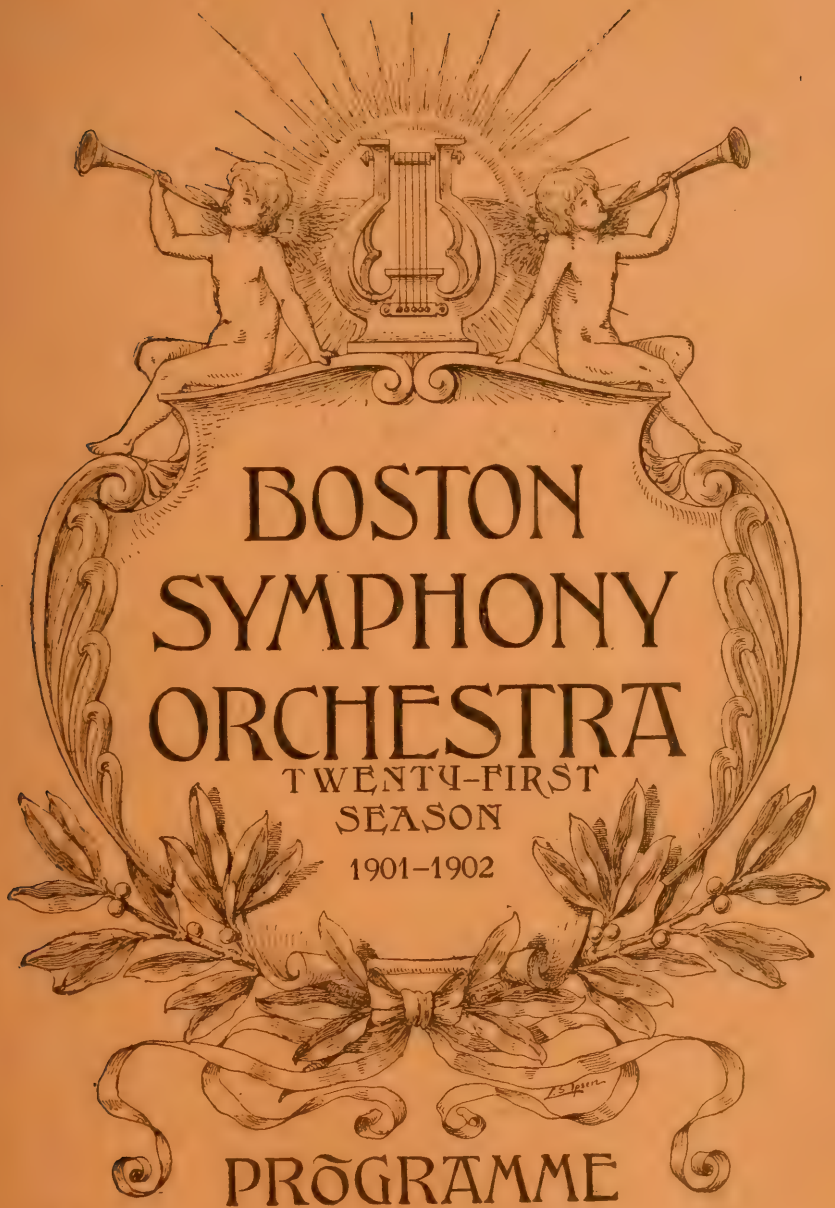
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1901–1902

PROGRAMME

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PROGRAMME.

Mozart . . . . . Symphony in E-flat (K. 543)

I. Adagio. Allegro.
II. Andante.
III. Minuetto.
IV. Finale: Allegro.

Chopin Concerto in E minor for Pianoforte and Orchestra, Op. 11

I. Allegro maestoso.
II. Romanze: Larghetto.
III. Rondo: Vivace.

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Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

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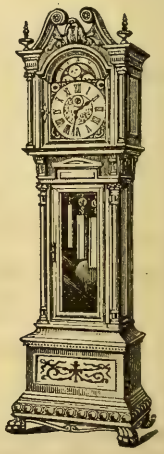
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SYMPHONY IN E-FLAT (K. 543) . . . WOLFGANG AMADEUS MOZART.
(Born at Salzburg, Jan. 27, 1756; died at Vienna, Dec. 5, 1791.)

This symphony was dated in Mozart's Catalogue "1788, June 26, at Vienna." The other two of the famous three — the Symphony in G minor and the "Jupiter" — were dated respectively July 25 and August 10 of the same year. The first performance of the one in E-flat may have been at Leipsic in May, 1789, or at Frankfort, Oct. 14, 1790.

This symphony induced A. Apel to attempt a translation of the music into poetry, which should imitate the character of each movement. It excited the fantastical E. T. A. Hoffmann to a singular rhapsody in his "Fantasiestücke in Callot's Manier."

The minuetto appears in the ballet introduced in performances of "Le Nozze di Figaro" at Paris.

SPOHR'S "ALRUNA": It was stated in the fifteenth program-book that only the overture to Spohr's "Alruna" was preserved. Spohr in his Autobiography tells how this opera was rehearsed at Weimar in 1808; how Goethe, then intendant of the theatre, found fault with the libretto; how he himself was not satisfied with the music; and he adds: "Hence, with the exception of the overture, which was published as Op. 21 by André in Offenbach, nothing else of it was engraved." No wonder that Riemann as well as Clément and Larousse made the statement quoted by me, but the date given by them is evidently wrong. Furthermore, there is to-day at the Boston Public Library, in the Brown collection, the princely gift of Mr. Allen A. Brown to the city, a manuscript full score of the opera. Did it come from Spohr's library? Mr. Brown says that the copy was in the collection made by Aloys Fuchs, of Vienna (1799–1853), whose library was considered unique, and was sold piecemeal after the death of the collector. It would be interesting to know whether this copy is unique.

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Mr. Ernest Hutcheson, pianist, who now plays for the first time in Boston at a Symphony Concert, was born at Melbourne, Australia, July 20, 1871. When he was about fifteen years old, he went to Leipsic and studied there for six years,—the piano under Bruno Zwintscher and Reinecke, composition under Jadassohn. He wrote a piano trio; he won the Mozart prize. He then made a tour through Australia and he played in other lands. He went to Weimar, where he studied the piano under Stevenhagen. In 1898 he settled in Berlin, and the next year he married the Baroness Senfft von Pilsach. In 1900 he was invited to be the chief piano teacher at the Conservatory of the Peabody Institute, Baltimore; and his first appearance as a pianist in this country was at Baltimore, Oct. 19, 1900. Mr. Hutcheson has given concerts in Russia, Germany, England. Among his compositions are a Suite in C minor (five movements) for Orchestra, Op. 7 (Berlin, 1899), a Concerto in E major for Piano and Orchestra (Berlin, 1898), a Symphonic Poem, "Merlin und Vivien" (Berlin, 1899),—an arrangement for piano of the "Walkürenritt." He first played in Boston, Dec. 2, 1901, at a Kneisel Concert, when he played the piano part of Chadwick's Piano Quartet.

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FREDERICK CHŌPIN.

(Born at Zelazowa-Wola, near Warsaw, March 1, 1809; died at Paris, Oct. 17, 1849.)

In March, 1830, Chopin wrote from Warsaw: "I hope yet to finish before the holidays the first *Allegro* of my second concerto" (*i.e.*, the one in E minor). The concerto in F minor was composed and played before the one in E minor, but it was published later (1836).

He wrote on May 15 of the same year: "The *Rondo* for my concerto is not yet finished, because the right inspired mood has always been wanting. If I have only the *Allegro* and the *Adagio* completely finished, I shall be

L. BOCCHERINI

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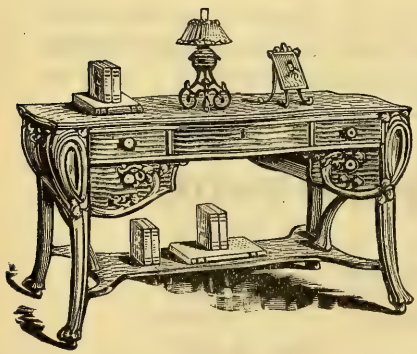
without anxiety about the *Finale*. The *Adagio* is in E major, and of a romantic, calm, and partly melancholy character. It is intended to convey the impression which one receives when the eye rests on a beloved landscape which calls up in one's soul beautiful memories,— for instance, on a fine moonlit spring night. I have written violins with mutes as an accompaniment to it. I wonder if that will have a good effect? Well, time will show."

In August the *Finale* was ready, and in September the concerto was rehearsed with a quartet. Chopin wrote: "Those who were present say that the *Finale* is the most successful movement (probably because it is easily intelligible)." The musical world of Warsaw — Poles, Czechs, Germans, Italians — were invited to the rehearsal with full orchestra, except trumpets and drums, Sept. 22, 1830. "Then I have also to provide the desks and mutes, which I had yesterday totally forgotten: without the latter the *Adagio* would be wholly insignificant and its success doubtful. The *Rondo* is effective, the first *Allegro* vigorous. Cursed self-love! And, if it is any one's fault that I am conceited, it is yours, egoist: he who associates with such a person becomes like him."

The concert was given in the theatre at Warsaw on Oct. 11, 1830. The program was as follows: —

Symphony . . . . . *Görner*
First Allegro from the Concerto in E minor . . . . . *Chopin*

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I am quite conscious of the enormous share which belongs to the superior qualities of your piano for the success of my tour, and it gives me much pleasure to say so openly. There is no necessity at this time to dwell upon the many special attainments of the Everett concert grand *It is a wonderful instrument*, and its future is enormous. It is amazing what a number of enthusiastic friends among musicians and the public generally it has made in this short time. Any one who has heard it cannot fail to recognize and admit that in beauty and nobility of tone, in power and brilliancy, in color, in absolute perfection of mechanism and action it cannot be surpassed. These qualities, combined with a wonderfully sympathetic singing tone, enabled me to express my musical feelings most satisfactorily.

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Aria with Chorus . . . . . *Soliva*

Sung by Miss WOLKOW.

Adagio and Rondo from the Concerto in E minor . . . . . *Chopin*
Overture to "Guillaume Tell" . . . . . *Rossini*
Cavatina from "La Donna del lago" . . . . . *Rossini*

Sung by Miss GLADKOWSKA.

Fantasia on Polish Airs . . . . . *Chopin*

Carlo Evasio Soliva, composer and singing-teacher, was born at Casal-Monferrato about 1792. He studied at Milan, and his opera, "La Testa di Bronzo," was produced at the Scala in 1816. He taught singing at the Warsaw Conservatory from 1821 to 1832, when he went to St. Petersburg, where he was made conductor and director of the opera in 1834. He also taught at the Imperial School and at the Court; afterward travelled in Italy, and made his home in Paris, where he died in 1851. Among his works are four operas, sacred music, chamber music, songs, and a treatise on singing. George Sand wrote a sonnet in memory of him: —

Du beau dans tous les arts, disciple intelligent,
Tu possédas longtemps la science profonde
Que n'encourage point la vanité d'un monde
Insensible ou rebelle au modeste talent.
Dans le style sacré, dans le style élégant,
Sur le divin Mozart ta puissance se fonde,
Puis dans Cimarosa ton âme se féconde,
Et de Paesiello tu sors jeune et vivant.
Si dans ce peu de mots je ne puis de la vie
Résumer de travaux la force et le génie,
Laissons dire le reste aux pleurs de l'amitié.

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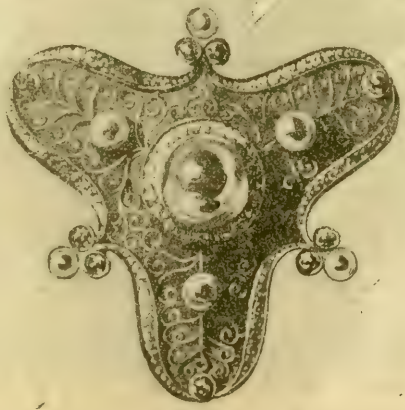
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The singers at this concert were Soliva's pupils. Anna Wolkow was born near Grodno in 1811, and made her début at the Warsaw Theatre in 1830 as Fiorella in Rossini's "Il Turco in Italia." Her beauty and her skill in song were long admired at Warsaw.

Constantia Gladkowska was born in the palatinate of Masovia, and she studied at the Warsaw Conservatory. Chopin was madly in love with her. In 1829 he wrote to Titus Woyciechowski: "I have — perhaps to my misfortune — already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her, I composed the *Adagio* of my concerto" (the one in F minor). Henriette Sontag heard her sing in 1830, and said that her voice was beautiful but already somewhat worn, and she must change her method of singing if she did not wish to lose her voice within two years; but Chopin worshipped Constantia as a singer as well as woman. His sweetheart made her début as Agnese in Paër's opera in 1830. We learn from Chopin's letters that she looked better on the stage than in the parlor, that she was an admirable tragic play-actress, that she managed her voice excellently up to the high F and G, observed wonderfully the nuances. "No singer can easily be compared to Miss Gladkowska, especially as regards pure intonation and genuine warmth of feeling." In this same year he was sorely tormented by his passion, and some of his letters were steeped in gloom. At the concert Oct. 11, 1830, she "wore a white dress and roses in her hair, and was charmingly beautiful. . . . She never sang so well as on that evening, except the aria in 'Agnese.' You know '*O! quante lagrime per te versai.*' The *tutto detesto* down to the lower B came out so magnificently that Zielinski declared this B alone was worth a thousand ducats." In 1831 he dined eagerly with Mrs. Beyer in Vienna because her name was Constantia: "It gives me pleasure when even one of her pocket handkerchiefs or napkins

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marked 'Constantia' comes into my hands." In a letter he says of the young woman at Warsaw: "If W. loves you as heartily as I love you, then would Con— No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" The next year he was still in love, although he let his whiskers grow only on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." Constantia married Joseph Grabowski, a merchant of Warsaw, in 1832. Count Wodzinski tells another story,— that she married a country gentleman and afterward became blind. In 1836 Chopin asked Maria Wodzinska to marry him. She refused him, and said that she could not act in opposition to the wishes of her parents. During the winter of 1836–37 Chopin met George Sand.

C. Görner, horn player and composer, went to Berlin 1835, and died there in 1847.

The concert was most successful. The theatre was full; and Chopin, who had been exceedingly nervous, played at his ease on one of Streicher's pianos. Soliva conducted. "The first *Allegro* of the concerto went very smoothly, and the audience rewarded him with thundering applause. Of the reception of the *Adagio* and *Rondo* we learn nothing except that in the pause between the first and second parts the connoisseurs and amateurs came on the stage, and complimented him in the most flattering

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terms on his playing. The great success, however, of the evening was his performance of the Fantasia on Polish airs. 'This time I understood myself, the orchestra understood me, and the audience understood us.'" Soliva was obliged to make many corrections in the score. Carl Mikuli, who copied many of Chopin's manuscripts, says that "they were full of slips of the pen, such as wrong notes and signatures, omissions of accidentals, dots, and intervals of chords, and incorrect markings of slurs and octaves."

Chopin played the concerto at Breslau (November, 1830), Vienna (1831), Munich (1831), Paris (Feb. 26, 1832, and April 5, 1835), Rouen (1838).

This concerto has been changed by some pianists for the sake of fuller orchestration and their own glory. The most famous of these versions is the one by Tausig.

Chopin dedicated this concerto to Friedrich Kalkbrenner, whose playing he greatly admired. The work was published in 1833.

SYMPHONIC PROLOGUE TO SOPHOCLES' "ŒDIPUS REX," OPUS 11.

MAX SCHILLINGS.

(Born at Düren, Rhineland, April 19, 1868; now living at Munich.)

This work was played at a concert of the Philharmonic Orchestra, Mr. Nikisch conductor, Berlin, Oct. 8, 1900. It was played in Berlin under Rebicek's direction in April of that year, and it was composed for a performance of the tragedy at the Schiller Theatre, Berlin. The first performance in the United States was at Chicago by the Chicago Orchestra, Mr. Thomas conductor, Jan. 19, 1901. The Prologue was played at New York at a Philharmonic Society Concert, Mr. Paur conductor, Dec. 7, 1901.

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"O generations of mortals, how as nothing do I reckon you in this life! For where, where is the man that achieves more of happiness than barely so much as to fancy he has it, and, so fancying, to fall away from it? Even thine example having before me, thy destiny, even thine, O hapless Œdipus, I term nothing of mortal fortunes happy."

The piece is scored for 3 flutes, 2 oboes, 2 clarinets, cor anglais, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, kettle-drums, big drum, gong, harp, and strings.

The form is that of a broad and solemn symphonic march. The first theme, *Grave*, proclaimed by strings, trumpets, trombones, tuba, and bassoons, is, according to the composer, the symbol of the dramatic chorus; the second, given out immediately after the first by wood-wind, horns, and harps over a sustained E from trombones and tuba, suggests the listening crowd. The tempo is quickened (*Andante mesto*), and the Œdipus theme appears, which is the chief subject, and is introduced by 'cellos, violas, clarinets, bassoons, and cor anglais. Violins and flutes lead in the development, with violas and 'cellos in counterpoint. Thoughts of glory and power chase through the monarch's mind; he seems to have attained supreme happiness, but it is merely seeming. The middle section is in E major. An *Ostinato* theme is derived from a rhythmic shortening of the opening motive, to which a solemn, earnest melody is joined. There is a mighty *crescendo* to the utmost force of the orchestra. After a complete rest, the opening theme enters, passes into the gentler second theme, and the Œdipus motive then appears as a flute solo, with tremulous string accompaniment. There is a recollection of the *Ostinato*, and then the Œdipus theme is given broadly and in full harmony, as though it were the voice of the chorus that sums up the dreadful matter: —

"O inhabitants of Thebes, my country, behold this Œdipus, who solved the famous enigma, and was the most exalted of mankind, who, looking with no envious eye upon the enviable fortunes of the citizens, into how vast a stormy sea of tremendous misery he hath come! Then, mortal as thou art, looking out for a sight of that day, the last, call no man happy, ere he shall have crossed the boundary of life, the sufferer of nought painful."

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"After the death of Amphion King of Thebes, Laius succeeded, who tooke to wife the daughter of Menocoeas called Jocasta, or (as others write) Epicasta. This Laius being warned by the Oracle, that if of her he begat a sonne, he should proove a Patricide and be the death of his father; notwithstanding . . . she brought forth a male issue, whom the king caused to be cast out into the mountaine Cytheron, thinking by that meanes to prevent the predicted destinie. Polybus the heardsman to the King of Corinth finding this infant, bore it home to his wife Periboea who nourced and brought it up as her owne, and causing the swelling of the feet (with which the child was then troubled) to be cured, they grounded his name from that disease, and called him Œdipus. This infant as he increased in yeares, so hee did in all the perfections of nature as well in the accomplishments of the mind as the body; insomuch that in capacitie and volubilitie of speech, as in all active and generous exercises, he was excellent above all of his age. his vertues beeing generally envied by such as could not equall them, they thought to disgrace him in something, and gave him the contemptible name of counterfeit and bastard: this made him curiously inquisitive of his supposed mother, and she not able in that point to resolve him, hee made a journey to Delphos, to consult with the Oracle: about the true knowledge of his birth and parents, which forewarned him from returning into his countrey, because he was destinied not onely to be the deathsman of his father, but to adde misery unto mischiefe, he was likewise borne to be incestuous with his mother. Which to prevent: and still supposing himselfe to be the sonne of Polybus and Periboea, he forbore to returne to Corinth, and hyring a charriot, took the way towards Phocis. It happened that in a strait and narrow passage meeting with his father Laius and Polyphontes his charioter, they contended for the way,

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but neither willing to give place, from words they fell to blowes: in which contention Polyphontes kild one of the horses that drew the charriot of Œdipus: at which inraged, he drew his sword, and first slew Polyphontes, and next Laius who seconded his servant, and thence tooke his ready way towards Thebes. . . . In this interim Creon the sonne of Menecoeus in this vacancie whilest there was yet no king, invades Thebes, and after much slaughter possesseth himselfe of the kingdome. Juno, to vexe them the more sent thither the monster Sphinx, borne of Echidna and Tiphon; she had the face of a woman, the wings of a fowle, and the breast feete and tayle of a lyon: she having learned certain problemes and Aenigmas of the muses, disposed her selfe in the mountaine Phycaeus, The riddle which she proposed to the Thebans was this, *What creature is that which hath one distinguishable voyce, that first walkes upon foure, next two, and lastly upon three feet, and the more legges it hath, is the lesse able to walke?* The strict conditions of this monster were these, that so often as he demanded the solution of this question, till it was punctually resolved, he had power to chuse out any of the people where he best liked, whom hee presently devoured: but they had this comfort from the Oracle, That this Aenigma should be no sooner opened, and reconciled with truth, but they should bee freed from this misery and the monster himself should be destroyed. The last that was devoured was Aemon son to king Creon, who fearing least the like sad fate might extend it selfe to the rest of his issue, caused proclamation to bee made, That whosoever could expound this riddle should marry Jocasta . . . and be peaceably invested in the kingdome: this no sooner came to the ears of Œdipus, but he undertooke it and resolved it thus: This creature (saith he) is Man, who of all others hath onely a distinct voice, he is borne four-footed, as in his infancy crawling upon his feet and hands, who growing stronger, erects himselfe and walkes upon two onely, but growing decrepit and old, he is fitly said to moove upon three, as using the helpe of his staffe. This solution was no sooner published, but Sphinx cast her selfe headlong from the top of that high Promontory, and so perisht; and Œdipus by marrying the queene, was with a general suffrage instated in the kingdome. He begot of her two sonnes, and two daughters, Eteocles and Polinices, Ismene and Antigone (though some write that Œdipus had these children by Eurigenia the daughter of Hiperphantes*).

"These former circumstances after some yeares, no sooner came to light, but Jocasta in despaire strangled her selfe; Œdipus having torne out his eyes was by the people expulsed Thebes, cursing at his departure his children for suffering him to undergoe that injurie."

And here we are not concerned with the sublime piety of Antigone, the death of both sons fighting against each other, or Œdipus summoned mysteriously to "some ineffable death" in the woods of Colonus, not far from Athens.

* Pausanias declares that Œdipus had no children by Jocasta, and quotes a passage from the eleventh book of the Odyssey as conclusive evidence. He also refers to the author of a lost poem, "The Adventures of Œdipus" (Pausanias, Book IX., chapter 5).— Ed.

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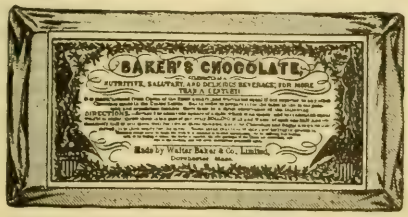
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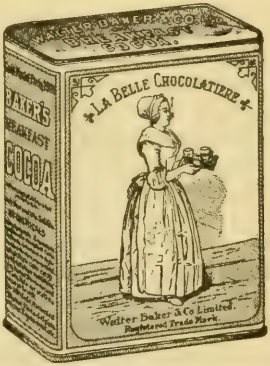
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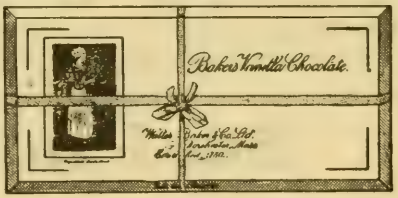
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***

We know that the chorus in the time of Sophocles numbered fifteen; that the *choragus*, a rich citizen, was obliged to look after the welfare of the members during rehearsals and to provide them with food to strengthen their voices; that in the play the chorus was preceded by a band of flute-players; that, while Æschylus was famous as a stage manager and impresario, Sophocles was a musician, and had played the lyre on the stage in the character of Thamyris. It is said that Polus created the part of Œdipus; but who knows the precise nature of the music that accompanied the first performance of "Œdipus Rex"?

Much music has been suggested by this tragedy.

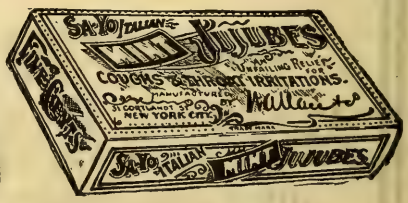
That most accomplished artist, the Emperor Nero, "ceased not to come ever and anon abroade to showe his skill in open place. . . . He sung, moreover, disguised, Tragedies of the worthies and gods. . . . Among the rest he chanted the tale . . . of Orestes who killed his own Mother; of Œdipus that plucked out his own eyes, and of Hercules enraged." So says Suetonius through the mouth of Philemon Holland.

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And here is a list, no doubt imperfect, of opera and stage music written to enlarge the awful tragedy. Operas: "Œdipus," George Gebel (Rudolfstadt, 1751); "Œdipe à Thèbes," Lefroid de Méreaux (Paris, 1791). Stage music: "Œdipus," tragedy by Dryden and Lee, music by Purcell (London, 1692); "Œdipus Rex," H. Bellermann (about 1860), Ed. Lassen (Weimar, 1874), Lachner (about 1850), Méhul (music for Chénier's tragedy, accepted by the Comédie-Française in 1804 and not performed), Membrée (Paris, 1858), Paine (Cambridge, Mass., 1881), Villiers Stanford (Cambridge, England, 1887).

OVERTURE TO "THE FLYING DUTCHMAN" . . . RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

"Der Fliegende Holländer," opera in three acts, was first performed at Dresden, Jan. 2, 1843. Wächter was the Dutchman, and Schroeder-Devrient the Senta. The first performance in America was in Italian — "Il Vascello Fantasma"— at Philadelphia, Nov. 8, 1876, by the Pappenheim Company. The first performance in Boston was in English, March 14, 1877, with Miss Kellogg and Carleton as heroine and hero.

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment. He was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several

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months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, Nov. 9, 1842, and failed — there were eleven performances,— all this has been told in program-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852. Riemann says it was not performed.

***

Heine's "Aus den Memoiren des Herrn von Schnabelewopski" was published in 1833. The story of the play seen by Schnabelewopski is in chapter vii. I here use the translation by Mr. Charles Godfry Leland: —

"My old grand-aunt had told me many tales of the sea, which now rose to new life in my memory. I could sit for hours on the deck, recalling the old stories, and when the waves murmured it seemed as if I had heard my grand-aunt's voice. And when I closed my eyes I could see her before me, as she twitched her lips and told the legend of the Flying Dutchman. . . . Once by night I saw a great ship with outspread blood-red sails go by, so that it seemed like a dark giant in a scarlet cloak. Was that 'the Flying Dutchman'? But in Amsterdam, where I soon arrived,"— Herr von Schnabelewopski sailed from Hamburg,— "I saw the grim Mynheer bodily, and that on the stage.

"You certainly know the fable of the Flying Dutchman. It is the story of an enchanted ship which can never arrive in port, and which, since time immemorial, has been sailing about at sea. When it meets a vessel, some

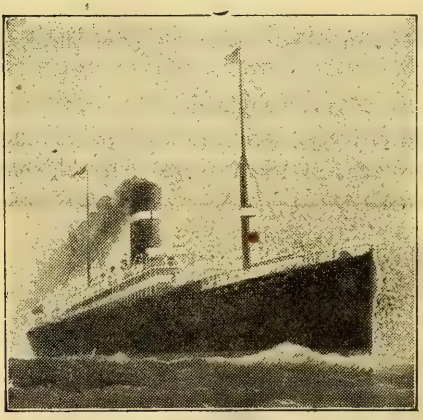


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of the unearthly sailors come in a boat and beg the others to take a packet of letters home for them. These letters must be nailed to the mast, else some misfortune will happen to the ship, above all if no Bible be on board, and no horse-shoe nailed to the foremast. The letters are always addressed to people whom no one knows, and who have long been dead, so that some late descendant gets a letter addressed to a far-away great-great-grandmother, who has slept for centuries in her grave. That timber spectre, that grim gray ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a certain mountain, whose name has escaped me, in spite of a fearful storm, though he should sail till the Day of Judgment. The devil took him at his word; therefore he must sail forever, until set free by a woman's truth.* The devil, in his stupidity, has no faith in female truth, and allowed the enchanted captain to land once in seven years and get married, and so find opportunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-saviour, and get again on board.

"The play which I saw in Amsterdam was based on this legend. Another seven years have passed; the poor Hollander is more weary than ever of his endless wandering; he lands, becomes intimate with a Scottish noble-

*In the legend as originally told there was no salvation for Vanderdecken, who had tried to make the Cape of Good Hope in a storm, and had sworn with horrid oaths that he would weather Table Bay though he should beat about till the Day of Judgment.— ED.



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man, to whom he sells diamonds for a mere song, and, when he hears that his customer has a beautiful daughter, he asks that he may wed her. This bargain also is agreed to. Next we see the Scottish home; the maiden with anxious heart awaits the bridegroom. She often looks with strange sorrow at a great, time-worn picture which hangs in the hall, and represents a handsome man in the Netherlandish-Spanish garb. It is an old heirloom, and according to a legend of her grandmother is a true portrait of the Flying Dutchman as he was seen in Scotland a hundred years before, in the time of William of Orange. And with this has come down a warning that the women of the family must beware of the original. This has naturally enough had the result of deeply impressing the features of the picture on the heart of the romantic girl. Therefore, when the man himself makes his appearance, she is startled, but not with fear. He too is moved at beholding the portrait. But when he is informed whose likeness it is, he with tact and easy conversation turns aside all suspicion, jests at the legend, laughs at the Flying Dutchman, the Wandering Jew of the Ocean, and yet, as if moved by the thought, passed into a pathetic mood, depicting how terrible the life must be of one condemned to endure unheard-of tortures on a wild waste of waters,— how his body itself is his living coffin, wherein his soul is terribly imprisoned — how life and death alike reject him, like an empty cask scornfully thrown by the sea on the shore, and as contemptuously repulsed again into the sea — how his agony is as deep as the sea on which he sails — his ship without anchor, and his heart without hope.

"I believe that these were nearly the words with which the bridegroom ends. The bride regards him with deep earnestness, casting glances meanwhile at his portrait. It seems as if she had penetrated his secret;

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EDITED BY THOMAS TAPPER

Contents for March 1902



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A WANDERING CAPELLMEISTER — His Chronicle — Thomas Tapper
ANTON BRUCKNER — with Portrait and Characteristic Pose
RICHARD WAGNER AND ANTON BRUCKNER — Shadow Picture — Dr. Otto Böhler
THE LABYRINTH OF SOUND — Annie C. Muirhead
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and when he afterwards asks: 'Katherine, wilt thou be true to me?' she answers: 'True to death.'"

And then the attention of Herr von Schnabelewopski was diverted by an extraordinary amatory adventure.

"When I re-entered the theatre, I came in time to see the last scene of the play, where the wife of the Flying Dutchman on a high cliff wrings her hands in despair, while her unhappy husband is seen on the deck of his unearthly ship, tossing on the waves. He loves her, and will leave her lest she be lost with him, and he tells her all his dreadful destiny, and the cruel curse which hangs above his head. But she cries aloud, 'I was ever true to thee, and I know how to be ever true unto death!'

"Saying this, she throws herself into the waves, and then the enchantment is ended. The Flying Dutchman is saved, and we see the ghostly ship slowly sinking into the abyss of the sea.

"The moral of the play is that women should never marry a Flying Dutchman, while we men may learn from it that one can through women go down and perish — under favorable circumstances!"

Was Heine moved to write his fantastic story by Fitzball's foolish play?

***

The writer of an article published in *Ausland* (1841, No. 237) claims that the legend rests on an historical foundation; that the hero was Bernard Fokke, who lived early in the seventeenth century, kept full sail, no matter what the weather was, and made the journey from Batavia to Holland in ninety days and the round trip in eight months. Inasmuch as the winds and currents were not then well known, and it was then the habit to lower the sails at the slightest threat of a storm, the sailors claimed that he was a sorcerer, a man in league with the devil. Furthermore, Fokke was a man of extraordinary size and strength, of repulsive appearance and manners, whose common speech was blasphemy. At last

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he sailed and never returned; and the rumor was current that Satan had claimed him, that Fokke was condemned to run forever between the Cape of Good Hope and Cape Horn. And then sailors began to see the Phantom Ship, captain, steersman, and a few hands, all very old and with long beards. A bronze statue of Fokke stood on the island of Kuiper, where all ships sailing from Batavia could see it, until in 1811 it was taken away by Englishmen. (See "Mythologie der Folkssagen," by F. Nork, Stuttgart, 1848, pp. 939–944.)

***

It is not easy to say when the legend told by sailors first attracted the attention of poets and dramatists.

Sir Walter Scott introduced it in "Rokeby," which was written in 1812.

> Bertram had listed many a tale
> Of wonder in his native dale.
> . . . . . .
> Or of that Phantom Ship, whose form
> Shoots like a meteor through the storm;
> When the dark scud comes driving hard,
> And lower'd is every top-sail yard,
> And canvas, wove in earthly looms,
> No more to brave the storm presumes!
> Then, mid the war of sea and sky,
> Top and top-gallant hoisted high,
> Full spread and crowded every sail,
> The Demon Frigate braves the gale;
> And well the doom'd spectators know
> The harbinger of wreck and woe.

In a foot-note Scott says: "The cause of her wandering is not altogether certain," but he gives as "the general account" the story that she was originally a richly laden vessel on board of which a dreadful act of murder and piracy had been committed; that the plague broke out among the crew; that they went from port to port in search of shelter, but were excluded from fear of the pest; that at last, "as a punishment of their crimes,

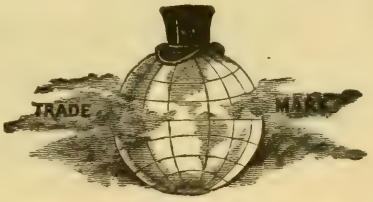
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the apparition of the ship still continues to haunt those seas in which the catastrophe took place." The events in "Rokeby" were supposed to take place "immediately subsequent to the great battle of Marston Moor, 3d July, 1644."

In 1803 Dr. John Leyden introduced the Flying Dutchman into his "Scenes of Infancy," and imputed the punishment to the fact that the vessel was a slaver.

In *Blackwood's Magazine* of May, 1821, appeared a story entitled "Vanderdecken's Message Home; or, The Tenacity of Natural Affection." The story is about a ship that was hailed by the Flying Dutchman, commanded by one Vanderdecken, whose sailors begged the privilege of sending letters home to Amsterdam. These letters were addressed to dead men and women. As no one dared to touch these letters, they were left on the deck by the unearthly visitors. The frightened sailors of flesh and blood were relieved when their vessel heaved and threw the letters overboard. The Flying Dutchman disappeared, and the weather, which had been foul, immediately cleared. The writer says that the phantom crew saw Amsterdam for the last time seventy years before the story was told.

Edward Fitzball wrote a play, "The Flying Dutchman," which was produced at the Adelphi Theatre, London, Dec. 6, 1826. Fitzball in his smug memoirs says that the subject was "a very fresh one. . . . The 'Flying Dutchman' was not by any means behind 'Frankenstein' or 'Der Freischütz' itself in horrors and blue fire. T. P. Cooke was the Dutchman, which I don't believe he ever greatly fancied; however, he played it, as he looked it, to perfection. The drama caused a great sensation. During the rehearsals, Cooke walked through his part like a person who submits with noble resolution to a martyrdom. On the first night's representation the tremendous applause he met with, being in that part a great actor in spite of himself, convinced him thoroughly that he had made a slight mistake." The piece is, indeed, a silly one. Vanderdecken is in league with a female devil, and wishes a wife only to swell the number of his victims. He comes

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in blue flames out of the sea,and waves a black flag decorated with a skull and cross-bones. There is little of the old legend or of Heine's version in this piece, for which George Herbert Bonaparte Rodwell (1800–52) wrote "an original overture" and other music. It has been supposed that Heine saw this play at the Adelphi in 1827; but Mr. Ellis, the translator of Wagner's prose works, after a most minute examination of the facts, regards this as extremely improbable (see "The Meister," London, vol. v., 1892).

The story of the Phantom Ship, however, was popular in the London of 1827. There was a Flying Dutchwoman at Astleys, there was a Flying Dutchman at Islington, and billboards showed the Dutchman on a cliff.

Captain Marryat's well-known novel, "The Phantom Ship," was published in 1839. His attempt to release the wretched hero from his fate was not fortunate.

"Vanderdecken," a play by Percy Fitzgerald and W. G. Wills, was produced at the Lyceum, London, June 8, 1878, with Irving as Vanderdecken. A. W. Pinero, the dramatist, then played the small part of Jorgen. The music was by Robert Stoepel. Irving's Vanderdecken was highly praised. Indeed, Mr. George Bernard Shaw, as late as 1897, puts these words into Irving's mouth: "I can create weird, supernatural figures like Vanderdecken (Vanderdecken, now forgotten, was a masterpiece), and all sorts of grotesques." The piece itself was considered weak and, to use a phrase of Dr. Johnson, "inspissated gloom." "A fatal blemish was the unveiling of the picture, on the due impressiveness of which much depended, and which proved to be a sort of grotesque daub, greeted with much tittering, — a fatal piece of economy on the part of the worthy manager."

*
* *

Wagner himself took the legend seriously. He spoke of it at length in his "Communication to my Friends," (1851). The Dutchman symbolizes "the longing after rest from amid the storms of life." The Devil is the element of flood and storm. Wagner saw in Ulysses and the Wandering Jew earlier versions of the myth. And then, of course, Wagner talked much about the eternal and saving woman. Ulysses, it is true, had his Penelope; but what woman saved the Wandering Jew?

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Prelude in C minor, Op. 28, No. 20	
Mazurka, Op. 33, No. 2	
Nocturne in B, Op. 62, No. 1	
Two Études	
(*a*) Op. 25, No. 6	
(*b*) Op. 25, No. 11	
Gavotte in D minor, Op. 1, No. 4	D'Albert
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PART III.
(German)

(*a*) Du bist die Ruh	Schubert
(*b*) Frühlingslied	Mendelssohn
(*c*) O komm im Traum	Liszt
(*d*) Guten Morgen	Grieg

PART IV.
(French)

(*a*) L'Absence	Bizet
(*b*) Pourquoi	Delibes
(*c*) Vêpres Siciliennes	Verdi

PART V.
(English)

(*a*) Spirit of the Past	Farjeon
(*b*) April Birthday	Ronald
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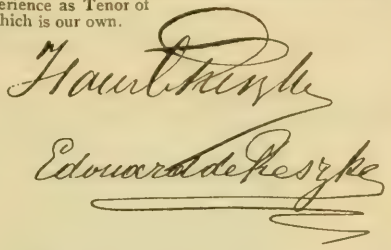
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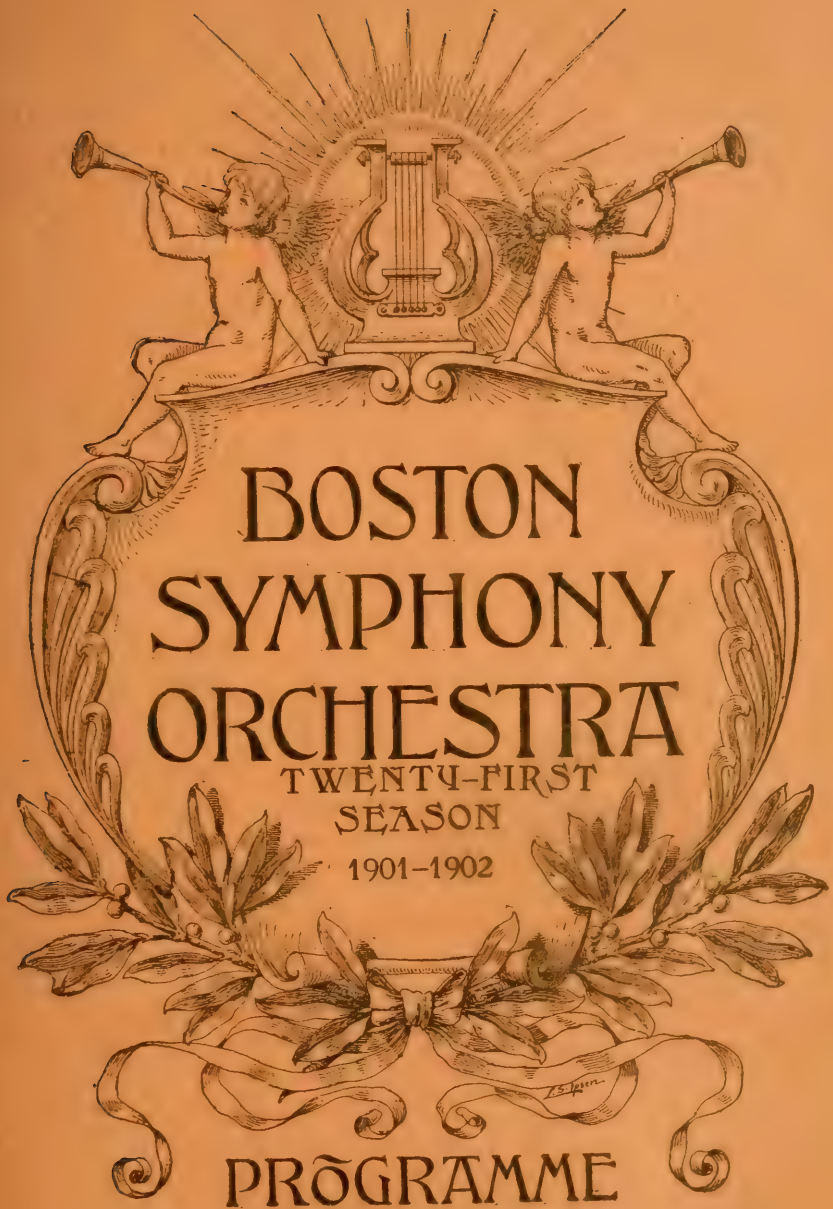
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1901–1902

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SATURDAY EVENING, MARCH 8, at 8.00 o'clock.

PROGRAMME.

Brahms . . . . Symphony in E minor, No. 4, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

Richard Strauss . . Love Scene from the Opera, "Feuersnoth"
(First time.)

Saint-Saëns . . . Concerto in B minor for Violin, No. 3, Op. 61

I. Allegro non troppo.
II. Andantino quasi allegretto.
III. Molto moderato e maestoso.
Allegro non troppo.

Rubinstein . . . Selections from the Ballet, "The Vine"

Nos. 8, 9. "THE TASTING OF THE WINES."
Allegro.
Moderato assai.

No. 10. "WINES OF ITALY."
Allegro non troppo.

No. 11. "WINES OF HUNGARY."
Andante.
Allegro.

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SYMPHONY IN E MINOR, OPUS 98 . . . . . JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, Oct. 25, 1885. Simrock, the publisher, is said to have paid Brahms 40,000 marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, Nov. 26, 1886. But, although Mr. Gericke "did not stop the orchestra,"— to quote from a review of the concert the next day,— he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra, Dec. 23, 1886.

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauer-symphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been accused as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel —"Brahms's favorite composer"— not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which con-

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tains as in a nutshell the substance of the first movement; also the dotted rhythm of the 'cellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, 'cellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the 'cellos are derived. The third movement, *Allegro giocoso*, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a *Più allegro* for the close."

***

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfen Hunt," F major, D major, F major; III.

* Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."— Ed.

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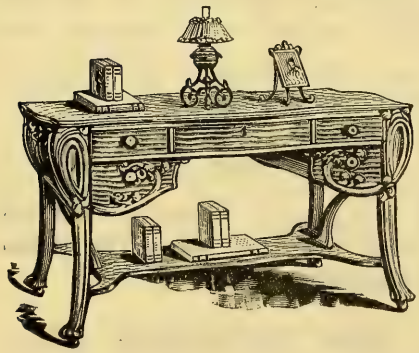
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Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739–91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A.

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Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; and, when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

J. A. Scheibe protested against such fantastic views in his "Critischer Musicus" (1745; pp. 143, *seq.*), and there are some to-day who would repeat the story told by Berlioz: A dancer of repute in Italy was to make his first appearance at Paris. At the last rehearsal a dance tune for some reason or other had been transposed. The dancer made a few steps, leaped into the air, touched the floor, and said: "What key are you playing in? It seems to me that my *morceau* tires me more than usual." "We are playing in E." "No wonder. Please put it down a tone: I can dance only in D."

***

Analysts say that the Finale of Brahms's Symphony in E minor is in the form of a chaconne, or passacaglia. But are these terms interchangeable? Let us see how confusion reigns here. (I preserve the various forms of the two words.)

Sébastien de Brossard, "Dictionnaire de Musique," 1703, 1705, 3d ed. *s. d.*: CIACONA, that is chacone. A song composed for an obbligato bass of four measures, ordinarily in 3-4; this bass is repeated as many times as the chacone has couplets or variations, different songs composed on the

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notes of this bass. One frequently goes in this sort of piece from major to minor, and many things are tolerated on account of this constraint which would not be regularly admitted in a freer composition. PASSACAGLIO, or Passacaille. It is properly a chacone. The only difference is that the pace is generally slower than that of the chacone, the song is more tender, the expression is less lively; and for this reason, passacailles are almost alway worked out in the minor.

J. G. Walther, "Musikalisches Lexicon" (1732): CIACONA or Chaconne is a dance and an instrumental piece, whose bass theme is usually of four measures in 3-4, and, as long as the variations or couplets set above last, this theme remains obbligato and unchangeable. (The bass theme itself may be diminished or varied, but the measures must not be lengthened so that five or six are made out of the original four.) This sort of composition is used for voices, and such pieces when they are not too spun-out find admirers. But when these pieces are too long-winded they are tiresome, because the singer, on account of his *ambitus* (compass) cannot indulge in so many variations as an instrument can make. Pieces of this kind often go from the major into the minor and *vice versa* and many things are allowed (here Walther quotes Brossard). Ciaconna comes from the Italian *ciaccare* or *ciaccherare*, to smash to pieces, to wreck; not from *cieco*, blind, not from any other word; it is a Moorish term, and the dance came from Africa into Spain, and then spread over other lands. (See Furetière and Ménage.) It may be that the Saracens who were in Spain borrowed the word from the Persians with whom *Schach* means king, and applied it as a term suitable to a royal or most excellent dance. PASSACAGLIO or Passagaglio (Ital.), Passacaille (Gall.) is inherently a chaconne. The difference is this: it is generally slower than the chaconne, the tune is more tender, the expression is less lively. (Again Brossard is quoted.) According to Ménage's Dictionary the word is a Spanish term, which came into France after operas were introduced there. It means *passe-ruë*, a street song.

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Johann Mattheson, "Kern melodischer Wissenschaft," 1737: "The most important of dance-tunes is indeed the CIACONA, chaconne, with its sister or brother, the PASSAGAGLIO, the Passe-caille. I find truly that Chacon is a family-name, and the commander or admiral of the Spanish fleet in America (1721) was named Mr. Chacon. To me this is a better derivation than from the Persian *Schach*, which is given in Walther's Dictionary. It is enough to say of Passe-caille that it means street-song as Ménage has it; if he were only trustworthy. The chaconne is both sung and danced, occasionally at the same time, and it affords equal jollity, if it is well varied, yet is the pleasure only tolerable; there is satiety rather than agreeableness; I do not hesitate to describe its inherent characteristic by the word satiety. Every one knows how easily this same satiety produces aversion and queasiness; and he that wishes to put me in this stand need only order a couple of chaconnes. The difference between the chaconne and the passe-caille is fourfold, and these differences cannot be lightly passed over. The four marks of distinction are these: the chaconne goes slower and more deliberately than the passe-caille — it is not the other way; the chaconne loves the major, the other, the minor; the passe-caille is never used for singing, as is the chaconne, but solely for dancing, as it naturally has a brisker movement; and, finally, the chaconne has a firmly established bass-theme, which, although it may sometimes be varied to relieve the ears, soon comes again in sight, and holds its post, while on

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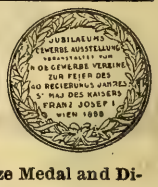
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the contrary the passe-caille (for so must the word be written in French, not passacaille) is not bound to any exact and literal subject, and it preserves nothing else from the chaconne, except a somewhat hurried movement. For these reasons the preference may easily be given to the passe-caille." Thus does Mattheson contradict in an important point Walther, who builded on Brossard.

J. J. Rousseau "Dictionnaire de Musique," 1767: CHACONNE, a piece of music made for dancing, of well marked rhythm and moderate pace. Formerly there were chaconnes in two-time and in three; but now they are made only in three. The chaconne is generally a song in couplets, composed and varied in divers ways on a set-bass of four measures, which begins nearly always on the second beat to prevent interruption. Little by little this bass was freed from constraint, and now there is little regard paid the old characteristic. The beauty of the chaconne consists in finding songs that mark well the pace; and as the piece is often very long, the couplets should be so varied that they be well contrasted, and constantly keep alive the attention of the hearer. For this purpose, one goes at will from major to minor, without straying far from the chief tonality, and from grave to gay, or from tender to lively, without ever hastening or slackening the pace. The chaconne came from Italy, where it was once much in vogue, as it was in Spain. To-day in France it is known only in the opera. PASSACAILLE. A kind of chaconne with a more tender melody and a slower pace than in the ordinary chaconne. The passacailles of "Armide" and "Issé" are celebrated in French opera.

Compan, "Dictionnaire de Danse," Paris, 1787: CHACONNE. An air made for the dance, with a well defined beat and a moderate movement. The off-beat is made as follows: left foot forward, body held upright, right leg is brought behind, you bend and raise yourself with a leap on the left foot; the right leg which is in the air, is brought alongside, in the second position, and the left foot is carried either behind or in front to the

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fifth position. This step is composed of a spring and two steps on the toe, but with the last step the heel should be placed so that the body is ready to make any other step. Chaconne comes from the Italian word *Ciacona*, derived from *cecone*, "big blind fellow," because the dance was invented by a blind man. PASSACAILLE comes from the Italian *passacaglia*. It means *vaudeville*. The air begins with three beats struck slowly and with four measures redoubled. It is properly a chaconne, but it is generally slower, the air is more tender, and the expression less lively.

A. Czerwinski, "Geschichte der Tanzkunst," 1862: The CHACONA, a voluptuous dance, came from Spain, and in the second half of the sixteenth century it had spread far and earned the condemnation of all moralists. It was invented by a blind man, and danced by men and women in couples, while the still more licentious sarabande was danced only by women. On the French stage the dancers of the chaconne stood in two rows that reached from the back to the footlights. The men were in one column, the women in another on the opposite side. The more skilful dancers were nearest the audience, and dancers of the same height were paired. All began the dance; the ballet-master, who was at the back of the stage, occasionally introduced a solo, while the others, each sex apart, performed various figures, until they came together at the end in pairs. The chaconne was danced generally in Spanish costume, sometimes in Roman dress.

A. Czerwinski, "Brevier der Tanzkunst," 1879: The CHACONNE is said to have come from Biscay, and in Basque "chocuna" means "pretty" or "graceful."* It spread so fast that early in the 17th century it well nigh drove out the sarabande which had been the universally popular dance. Cervantes eulogized it in one of his "Exemplary Novels," "The High-born Kitchen-maid." The chaconne in turn gave way in Spain to the fandango about the beginning of the 18th century. During the reign of Louis XIV, folk-dances in France assumed an artistic form; and as the chaconne dis-

* Francisque-Michel in "Le Pays Basque" (1857) devotes a chapter to Biscayan amusements. The people of this country for years have been passionate dancers. Boileau wrote of them in 1659: "A child knows how to dance before he can call his papa or his nurse." The favorite dances were the *mutchico* and the *edate*. A Biscayan poem runs: "There are few good girls among those who go to bed late and cannot be drawn from bed before eight or nine o'clock. The husband of one of these will have holes in his trousers. Few good women are good dancers. Good dancer, bad spinner; bad spinner, good drinker. Such women should be fed with a stick." But Francisque-Michel says nothing about the chaconne or a variation of it.— ED.

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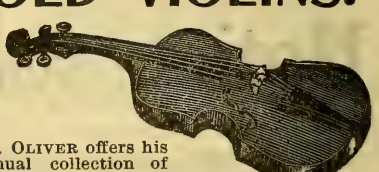
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appeared from the ball room, its musical form was used by composers of chamber music, while the dance entered into operas and ballets concerned with gods and heroes, and was often the final number. As late as 1773 a chaconne in Floquet's "L'Union de l'amour et des Arts" was performed for 60 successive nights and the music was popular with whole battalions of pianists.

J. B. Weckerlin, "Dernier Musiciana," 1899: The CHACONNE was not known in France to Tabourot, who wrote "Orchésographie" in 1588. PASSACAILLE is a kind of chaconne, slower, and in three time. The word is derived from "passa calla," a Spanish term for street-song. A passacaille in "Iphigénie en Aulide" is in 2-4; Montéclair gives 6-4 in his "La Petite Méthode." *

Georges Kastner, "Parémiologie Musicale," 1862: PASSACAILLE. The Spanish word *passacalle*, which properly signifies *passe-rue* or *vaudeville*, was an air for the guitar or other instruments which serenaders played in the street to win their sweethearts. The words passe-caille and chaconne were applied late in the 17th century to articles of dress: the former to a muff-holder, the latter to a ribbon that hung from the shirt collar on the breast of certain young persons who thought it fashionable to go about half unbuttoned.

Gaston Vuiller, "History of Dancing" (English version, 1898): The origin of the CHACONE is obscure. Cervantes says that it was a primitive negro dance, imported by mulattoes to the court of Philip II and modified by Castilian gravity. Jean Etienne Despréaux compared it to an ode. "The PASSACAILLE," says Professor Desrat "came from Italy. Its slow,

* In Gluck's "Alceste" (Act II., scene i.) there is a *passacaille* in 2-4. The Finale of the opera is a long *chaconne* in 3-4.— ED.

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grave movement in triple time, was full of grace and harmony. The ladies took much pleasure in this dance; their long trains gave it a majestic character." The name indicates literally something that passes or goes on in the street — probably because in the first instance the Passenger was mostly danced in the streets. It had the most passionate devotees in Spain, and enjoyed much favor in France.

The Oxford English Dictionary: CHACONNE, also chacon, chacoon, chacona. (French chaconne, adaptation of the Spanish chacona, according to Spanish etymologists, adaptation of the Basque "chucun" pretty.)

LOVE SCENE FROM "FEUERSNOTH" . . . . . RICHARD STRAUSS.

(Born at Munich on June 11, 1864; now living at Charlottenburg, Berlin.)

Richard Strauss has written two operas,— "Guntram," which was produced at Weimar, May 10, 1894; "Feuersnoth," produced at Dresden, Nov. 21, 1901.

"Guntram" provoked controversy, and had no stage life; but Strauss married the soprano heroine, Pauline de Ahna.

"Feuersnoth," a "*Singgedicht*" in one act, was conducted at the Royal Opera House by Schuch. The chief parts were taken by Miss Krull and the baritone Scheidemantel. The opera was performed at Vienna, January 29.

The librettist, Ernest von Wolzogen, founded the story of "The Need of Fire," or "The Fire Famine," on an old legend of a queer incident that happened at Oudenaerde, Belgium, a very ancient town, the birthplace of Margaret of Parma, and the scene of a battle in which the French were defeated by the Allies commanded by Marlborough and Prince Eugene in 1708.

The legend runs as follows: There was once, in days of yore and in ages and times long gone before, a young fellow in Oudenaerde who loved a maiden, and sighed for her by day and night, and followed her wherever

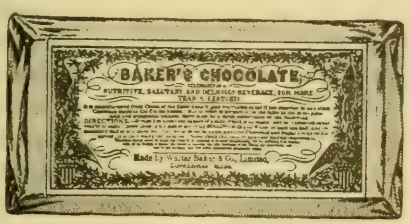
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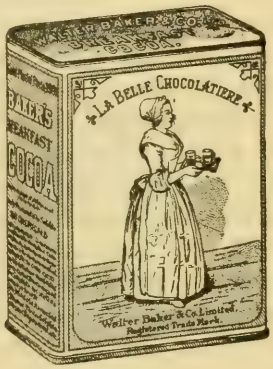
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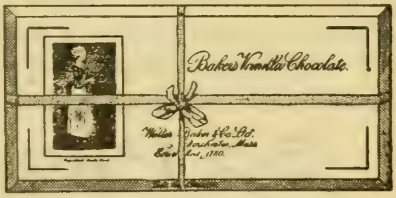
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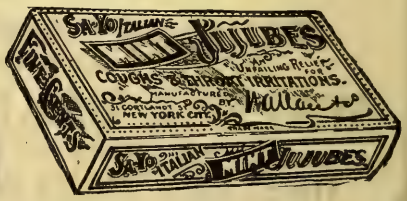
she went. She was coy and a mocker, and he could not gain from her one word of love. At last she took pity on him; and she spoke to him, and said that she would let him into her house at midnight, if he would consent to be raised to her chamber window by means of a basket. He rejoiced with exceeding joy, and on the stroke of twelve he was under the window. A strong rope was lowered; he fastened it to the basket which he had brought, got into the basket, and was pulled toward his love. When he was about half-way up, the basket stood still, and then went round and round, until the youth, left a-hanging in the air, became dizzy. He called in vain to his sweetheart. And there he was when in the morning the laborers went each to his work. They laughed and called the crowd, and great was the mirth of the town, and cutting were the words thrown up at him. Late in the day the basket was lowered to the ground, and the poor wretch leaped from it, and ran to a neighboring forest, where he might hide his shame. His love was turned to hate, and he hunted for plots of revenge. Suddenly he saw before him an old gray man, who asked him what ailed him. The youth told him all, and the old man was moved and said: "Cheer up: we shall find a way to avenge you for such an insult. Ten generations and more shall remember it." This old man was one of the mightiest sorcerers, and many thousand devils were in his service. With their help he put out all the fire in the town. There was no fire on any hearth, there was no lamplight in the whole town, and the people were well-nigh mad with fright. They finally came together in the market-place to see what could be done, but no one knew how to find light. Then the old gray man appeared. He was disguised as a worthy citizen, and he said to the neighbors: "I know a way of getting fire, but the way is somewhat difficult, and the men of the council must exert all their authority to make it practicable." The citizens were glad, and they swore they would do whatever was required. Then said the

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gray man: "You must bring the maiden here who made the youth ridiculous in the basket, for she is the cause of the whole misfortune, and she alone can bring relief." They sent for the maiden, and in spite of her nay and tears they compelled her to take her stand in the market-place. Then the old man made them bring a table and enough candles for each burgher to have one. When this was done, he told the maiden to take off all her clothes. As soon as she was naked, a miraculous flame shot out from her fair back, and one by one the burghers lighted their candles at this flame. She stood there a long time, for hours, before all had fire; for no candle could be lighted by another candle, but each candle caught fire only from the flame that shot out from her back. And all this caused the wildest laughter. And this scene was for years represented in a stone bas-relief on the side of a fine house once lived in by the families Latour and Tassis, Vanderbroucke and Vandermeere. ("Niederländische Sagen," Leipsic, Brockhaus publisher, 1847.)

***

Von Wolzogen omitted the final incident, added a happier if less amusing ending, and gave allegorical significance to the story.

The operatic scene is in Munich some time in the twelfth century. The festival of Saint John is celebrating. Children and grown folk are at play, and the burgomaster and his beautiful daughter, Diemut, enter. Kunrad, the hero, appears, a mysterious stranger. No one knows his origin or understands his ways. (He is the incarnation of the Ideal as opposed to the materialism of the folk, and Richard Strauss does not hesitate to proclaim himself as Kunrad.) He and Diemut immediately fall in love with each other. The children are gathering wood for the bonfires through which lovers are to leap.* Kunrad gives the doors and

* The custom of making fires and leaping over them on Midsummer Eve, the vigil of Saint John Baptist's Day, was observed by nations long before John was on earth, and it was a religious ceremony of remote antiquity. Leaping over the fires kindled by shepherds at the Feasts of Pales on the Calends of May is mentioned by Ovid. In more northern latitudes, where vegetation is much later in the season, and all May rites were branches of tree worship, and led to "the old faith typified by the death of the spirit of vegetation and its resuscitation in the spring," these ceremonies were postponed. Frazer says the presumption is that in the primitive fire festivals the essential feature was the burning of a man who represented the tree spirit, and the tree so represented was the oak. Bonfires were kindled on the eve of Saint John Baptist from Cornwall to the eastern boundary of Russia; and in Russia they still celebrate, on June 24, "a great festival in honor of Vesta, or the unquenchable fire." Moresin claimed that the custom of leaping over these fires is a vestige of the ordeal "where to be able to pass through fires with safety was held to be an indication of innocence. . . . Not only the young and vigorous, but even those of grave characters used to leap over them; and there was an interdiction of ecclesiastical authority to deter clergymen from this superstitious instance of agility." The word bonfire was originally "bone-fire." The author of the homily "De Festo Sancti Johannis Baptistæ" describes the various fires, and says, "Wyse clerkes knoweth well that dragons hate nothying more than the stenche of brennynge bones, and therefore they gaderyd as many as they mighte fynde and brent them; and so with the stenche thereof they drove away the dragons, and so they were brought out of greete

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shutters of his dwelling for this purpose. He pays Diemut homage in lofty strains, entreats her to jump through the bonfire with him, and then he kisses her before all the gapers. Diemut is furious and hurries to revenge. It grows dark, and Kunrad, left alone, breaks out in a passionate monologue. And now Diemut appears at an upper window and tells her sorrow to the sky. Kunrad goes nearer, and she is excited by the fire of his passion; but he is too bold. She tells him to step into a basket, that she may draw him to her. He is left, as in the legend, in mid-air. The crowd gather and mock. But Kunrad knows magical spells, and all fires and lights go out in obedience to his conjuration. There is a mighty outcry. Kunrad climbs up the rope to the chamber porch, and preaches a bitter sermon to the Philistines on the errors of their ways. He is now frankly Richard Strauss. He tells how Wagner was driven away from Munich, how these men of Munich are even now poisoning his own life and the life of von Wolzogen. He had hoped better things from the women; "but they, too, have deceived me, therefore do I put out fire and light." Diemut has been listening. Her passion overcomes her coyness and coquetry and offended dignity. She draws Kunrad into her chamber. The neighbors ask for fire through her.

It is here that the music of this concert-excerpt begins. All is dark, save for a spectral light that shines from the maiden's window. The music, at first soft and full of longing, swells into passionate fury. At the climax, fire bursts from the heaped wood in the street, and blazes from house lamps and burghers' lanterns. Children form rings, and dance. The voices of the lovers come from the open window, and there is the song of praise for the night of midsummer.

This "Love Scene" was played at Chicago by the Chicago Orchestra, and at New York at a concert of the Philharmonic Society, Feb. 15, 1902. It was played for the first time at London, February 1. Excerpts from the opera were played lately at Munich, and met with such favor that the opera itself will be produced at the Royal Opera House, although there

dysease." (See Frazer's "Golden Bough," Forlong's "Rivers of Life," Payne Knight's "Worship of Priapus," "Ophiolatreia," Elworthy's "The Evil Eye," Brand's "Popular Antiquities," Hone's "Every Day Book," Lady Wilde's "Ancient Cures, Charms, and Usages of Ireland"; the New Oxford Dictionary, articles, "Bonfire," "Balefire," "Beltane.") Furthermore, fire was the symbol of purification and Deity. And did not Plotinus hold that fire surpasses other bodies in beauty, "because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature"? (Plotinus, "On the Beautiful," translated by Taylor, London, 1792.)— Ed.

SPRING, 1902.

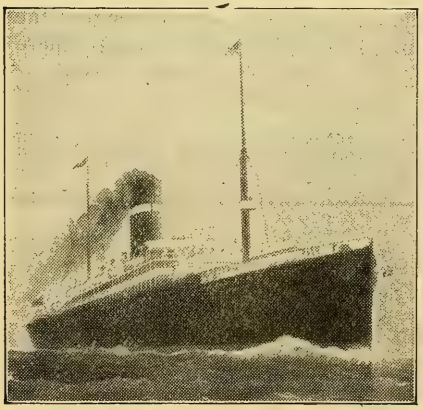


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has been opposition on account of the librettist's attacks on the inhabitants of the town.

Much has already been written about this singular opera. The critics, as a rule, are inclined to prefer the music that accompanies and accentuates the varying emotions of the crowd to that which is purely lyrical. All admit that the gayety and the tumultuous mockery and anger of the crowd are treated broadly, characteristically, with the sure hand of an imaginative master. In the opening scene there is a free use of old Munich folk-songs. Paul Risenfeld, who says that Strauss himself calls the work a comic opera, hints that a hearer, to enjoy "Feuersnoth" must have a spark of genius, fancy of his own; and he must know how to read between the lines. The symbolic struggle between the wandering youth and the conventional maiden is in contrast with the material enjoyment and jollity. Kunrad sings that love is born of gypsy blood, and knows not custom, law, or right. The love passages are compounded of eroticism and philosophy. The maiden is not like the Eva of "Die Meistersinger": she gives out a worldly perfume; her coquetry almost suggests a heroine of the demi-monde. There is much of the Munich dialect in the dialogue, and this is sometimes of rare simplicity and pathos in the mouth of the contradictory, fascinating Diemut. Here is an opera that deals with a popular tale founded on pagan rites. The characters use folk-speech and folk-song, but the treatment is so symbolical and so ironical that it cannot be called a folk-opera. Is it all a jest of incredible proportions? So again is there strife over a work by Richard Strauss, but the strife is now not so much over the character and the quality of the music as over the purpose and the tendency of the opera as a whole.



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These pages, arranged for concert use, are scored as follows: Glockenspiel, harmonium, and harp behind the scenes; 3 flutes (one interchangeable with piccolo), 2 oboes, cor anglais, clarinet in D (interchangeable with bass-clarinet), 2 clarinets in A, 3 bassoons (one interchangeable with double-bassoon), 4 horns, 3 trumpets, 3 trombones, tuba, glockenspiel, kettle-drums, side-drum, big drum, triangle, cymbals, gong, strings, and 2 harps.

Concerto in B minor for Violin, No. 3, Opus 61.

Camille Saint-Saëns.

(Born at Paris, Oct. 9, 1835; still living there.)

This concerto was composed in 1880. It was first played at a Châtelet Concert in Paris, Jan. 2, 1881, by Sarasate, to whom it is dedicated. It was played for the first time in Boston by Mr. Adamowski at a Symphony Concert, Jan. 4, 1890. It was played at these concerts by Mr. Ysaye (Dec. 1, 1894), Miss Mead (Jan. 29, 1898).

Mr. Otto Neitzel describes the work in his Life of Saint-Saëns (1899). "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an instrumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the Finale; it is given in its reappearance to the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and timbre."

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A 686

SELECTIONS FROM THE BALLET, "THE VINE" . . ANTON RUBINSTEIN.

(Born at Wechwotynez, near Balta in Podolia, Nov. 28, 1829;* died at Peterhof, near St. Petersburg, Nov. 20, 1894.)

There is no accurate or adequate life of Rubinstein. "Rubinstein," by Eugen Zabel (Leipsic, 1892) is blindly eulogistic, disconnected, and, for the most part, without record of first performances. "Rubinstein," by "Alexander M'Arthur" (Edinburgh, 1889), is unpretentious and chiefly anecdotical. The "Autobiography of Anton Rubinstein," translated by Aline Delano (Boston, 1890), contains a supplement in which mention is made of the ballet, "The Vine": "This (the 'Battle of Kulikovo') was followed in 1853 by the one-act opera of 'The Siberian Huntsmen' and 'Thomas the Fool.' The latter was given but once and, at his own request, withdrawn from the stage. A three-act (*sic*) ballet called 'The Grape-vine' was never given on any stage. 'The Children of the Steppes,' written in 1860 or thereabout, met with no favor when it was presented at Moscow."

As the list of Rubinstein's operas is given in chronological order in this supplement, the inference is that "The Grape-vine" was written in the fifties. Zabel discusses the ballet, but he gives no information concerning the year of composition or production.

Excerpts for concert use were played in New York by Mr. Thomas's orchestra during the season of 1884–85. The numbers played at this concert were produced here by Mr. Gericke, with the original orchestration, at a Symphony Concert, Dec. 20, 1884.

"Die Rebe"—"The Vine"—a ballet in two acts, not three, and in five scenes, by Emil Graeb, after the text of Taglioni, Grandmougin, and Hansen, music by Rubinstein, was performed at the Royal Opera House, Berlin, April 24, 1893; and in contemporaneous reviews the performance

* The date, Nov. 30, 1830, given in several music dictionaries, is incorrect. See Zabel's "Rubinstein," page 7.— ED.

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was described as the first on any stage. ("Unter Räubern," a comic opera in one act by Rubinstein, was performed that same evening for the first time in Berlin, but it had been produced at Hamburg, Nov. 8, 1883.) The story is as follows: A betrothal is celebrated in the house of a wealthy wine-grower. Among the guests appears the spirit of Gayety, who is welcomed by all. There is dancing and there is drinking. Jambois, the host, invites the guests to go down to the cellar to taste the wines in stock.

Second Scene. A deep wine-cellar. Huge casks stand on both sides. Coopers enter with lighted torches. Jambois enters with his friends. Gayety is with them, an observer.

Jambois: "Now let us taste the wines."

Guests: "Bravo! bravo! Let us taste the wines."

Gayety, after the manner of a conjurer, extends her arms over the casks. Jambois knocks at one of them, to show how full it is. A spirit, to the dismay of all, rises from the cask.

Gayety: "What are you afraid of? You called him: there he is." She points to the other casks. "They are all there; it makes no difference on which cask you knock. Look!"

She knocks at each cask, and the spirits of the wines come forth. They represent by their dress the various countries and the colors of the wines, — Wines of Italy, Hungary, Spain, the Orient, Germany, Champagne. The national dances are then performed.

The women have been left behind, and the bride, Mariette, mourns her absent bridegroom, but Gayety has promised to avenge her. The spirits befog the brains of the men; the Wine Queen ensnares the bridegroom, Pascal, and takes him to her country. The King of Phylloxera invades her land with his host, and slays the vines. The Queen herself is dead. Gayety veiled brings her before Bacchus, who will not restore her to life, but Pan comes to the rescue. He summons Science. The Queen is

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brought to life, and the Phylloxera exterminated. Bacchus and his court celebrate the triumph of Science, and bring the vines with their Queen and with Gayety to sorrowing mankind. Pascal finally succeeds in appeasing the anger of his bride. There is an apotheosis with Bacchus, Pan, Silenus, up in the clouds and in a chariot drawn by panthers; and they are surrounded by Bacchantes, Fauns, and Satyrs, playing on all manner of pulsatile and anti-prohibition instruments. Miss dell' Era was the Wine Queen and Miss Urbanska was Gayety. Rubinstein was present at the performance.

***

The music of "Wines of Italy" is in the form of a tarantella, which was at first the special dance of the Neapolitans, and then was seen over all South Italy. "It is usually danced by a man and woman, but sometimes by two or three women alone, playing tambourines and the large-sized Neapolitan castanets. The time is gradually accelerated until the dancers revolve at a high rate of speed." There is a glowing account of this dance in Madame de Staël's "Corinne," and Monnier describes it as follows: "I hear the tabor calling to arms — the tabor and the castanets — that joyous tabor of long descent, as ancient, says Bidera, as Cybele; but Bidera loves to make all things old! Yet the tabor is, at least, as old as are the frescoes of Herculaneum, where it is painted in the hands of slim Bacchantes, whose light fingers shake it. Follow the sound. It is the tarantella! The dancers salute each other, dance timidly awhile, withdraw a little, stretch out their arms, and whirl vehemently in a giddy circle. Then partners turn their backs on each other, and go their several ways." Tarantismus was a dancing disease of the fifteenth century, not unlike the dance of Saint Vitus. The tarantella was originally a tune that was supposed to cure this affection of the nerves, superinduced, as it was popularly supposed, by the bite of a spider, the *Phalangium*

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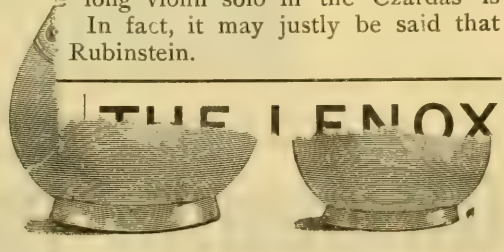
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Frischka, a corrupt word derived from
wift and constantly quickened, and the
true Frischka is always in 2-4 or 4-4,
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numbers at Seal Harbor, Me., during
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c or three instruments, and thus gained
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In fact, it may justly be said that
Rubinstein.



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follows: "I hear the tabor calling to arm
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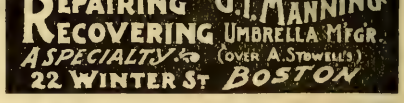
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Apulium, or Tarantola, a name that some derive from Tarentum, where this spider was especially poisonous. There are many treatises on this curious subject, from Serao's "Lezzioni accademiche sulla Tarantola" (1742) to Hecker's "Die Tanzwuth" (1832), from the investigations of Père Kircher ("De Arte Magnetica," 1654) to those of Kähler the Swede (1756) and Vergari (1839). For references to other essays and investigations see foot-note on the sixty-seventh page of Kastner's "Danses des Morts" (Paris, 1852).

Hungary is represented by the Czardas, which Professor Herrmann declares to be "both from the musical and chorographical point of view independent of the gipsies," and to have been "played and danced in the time of the lyre-artists who were not gipsies." He traces the form of the dance to the ancient Hungarian *palotas* dance, popular in the sixteenth century. (Czardas is the name of any solitary tavern in Hungary.) The dance is in two movements,— the *Lassa*, *Lassu*, or *Lassan*, which is majestic, mournful, pompous. The man puts his arm about the woman, and they move slowly to one side and the other, with occasional springs in air, but these movements cover an incredibly small amount of ground. The second part of the Czardas is the Frischka, a corrupt word derived from *Friszu*, *Frisza*. The movement is swift and constantly quickened, and the music is furiously rhythmed. The true Frischka is always in 2-4 or 4-4, never in 3-4. Nor was this frenzy seen solely before the Czardas, or tavern. All classes delighted in the dance, and daughters of burghers, and noble dames abandoned themselves to it.

Mr. Gericke reorchestrated these numbers at Seal Harbor, Me., during the summer of 1901. Rubinstein sometimes wrote for the orchestra as though he were writing for a piano, and his score of "The Vine" is often singularly ineffective. Mr. Gericke has made many changes. He has divided endless passages for first violins between these violins. He has distributed themes which were given monotonously measure after measure to a solo instrument, among two or three instruments, and thus gained contrast and variety. He has enabled hidden parts to be heard, and has strengthened weak passages. The long violin solo in the Czardas is now played by all the first violins. In fact, it may justly be said that Mr. Gericke has scored sketches by Rubinstein.

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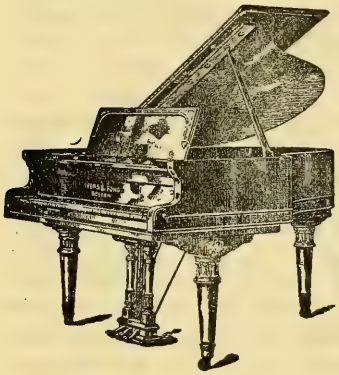
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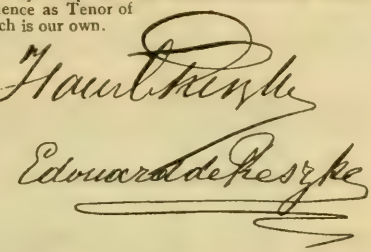
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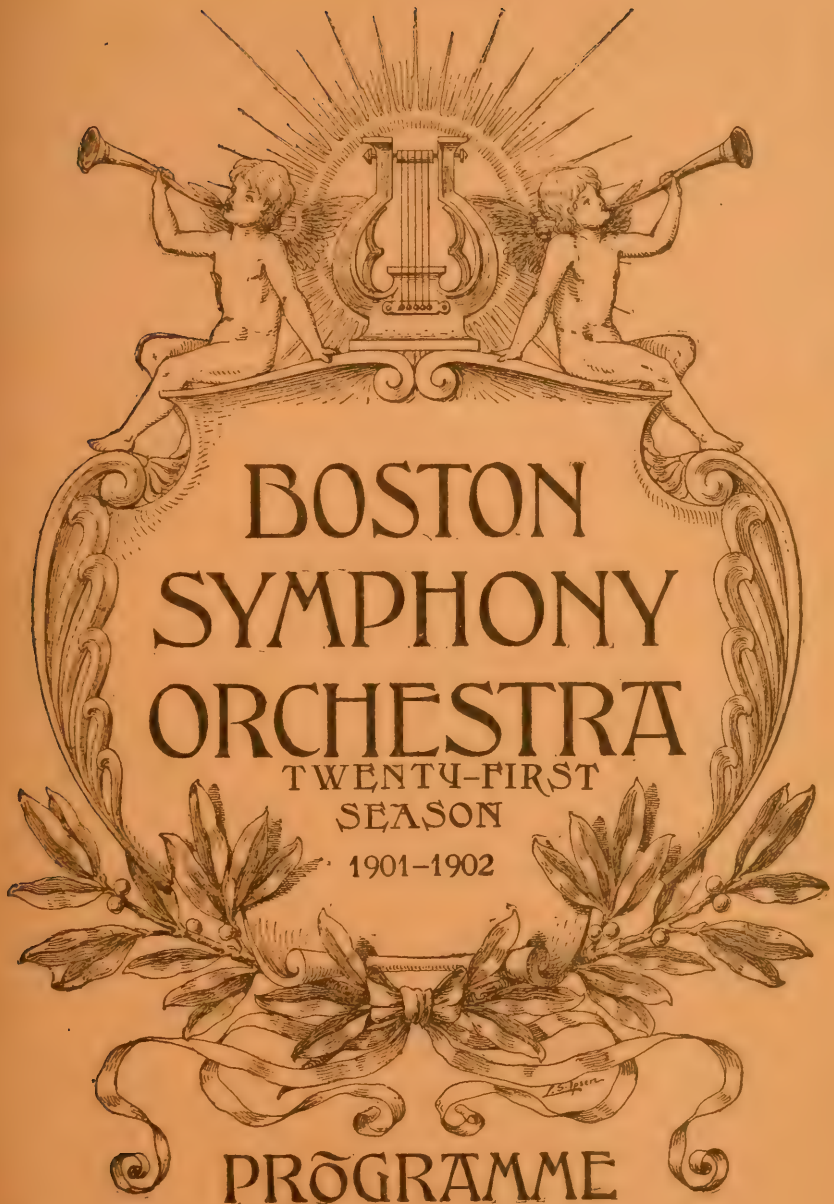
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1901–1902

PROGRAMME

18

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Conductor of the Handel and Haydn Society, Conductor of the Apollo Club, Conductor of the Boston Festival Orchestra, Musician, Violinist, Pianist, writes to

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With admiration for the loyalty with which you work toward your lofty ideal, and with sincere wishes for your continued success, I am,

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SATURDAY EVENING, MARCH 15,
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FRIDAY AFTERNOON, MARCH 14, at 2.30 o'clock.

SATURDAY EVENING, MARCH 15, at 8.00 o'clock.

PROGRAMME.

Goldmark . . . . . Overture, "Penthesilea," Op. 31

Beethoven . . . . . Aria, "Ah! Perfido," Op. 65

Hans Koessler . . . . . Symphonic Variations
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b. Richard Strauss . . . . . Serenade

c. Oscar Weil . . . . . Spring Song
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d. Schumann . . . . . "Waldesgespräch"
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Beethoven . . . . Symphony No. 8, in F major, Op. 93

I.	Allegro vivace e con brio (F major) - - -	3-4
II.	Allegretto scherzando (B-flat major) - -	2-4
III.	Tempo di Menuetto (F major) - - - -	3-4
IV.	Allegro vivace (F major) - - - - -	2-2

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SPECIAL NOTICE.—The next Public Rehearsal will be held on Thursday afternoon, March 27, to allow time to arrange the stage for the Handel and Haydn Society's Concert on Good Friday.

Patrons unable to remain until the close of the concert are urgently requested to leave the hall during a pause in the programme.

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

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Overture to "Penthesilea," Opus 31 . . . . Carl Goldmark.

(Born at Keszthely, Hungary, May 18, 1830; now living at Vienna.)

This overture was first performed at Budapest, Nov. 12, 1879. The first performance in the United States was at New York, Dec. 6, 1879, at a concert of the Symphony Society, conducted by Dr. Leopold Damrosch. The first performance in Boston was by the Philharmonic Society, Dec. 3, 1880. The overture was performed at a concert of the Harvard Musical Association, Jan. 6, 1881, and at concerts of the Boston Symphony Orchestra, Feb. 20, 1886, Feb. 2, 1889.

Goldmark was inspired by the tragedy "Penthesilea," the most characteristic work of that irregular, abnormal genius, Heinrich von Kleist, who was born at Frankfort-on-the-Oder in 1776, and killed himself in 1811, with Henriette Vogel, in an inn, "Zum Stimmung," at Wannsee, about a mile from Potsdam. Kleist's version of the tale of Penthesilea and Achilles may be thus summed up: Armed for the fray, the Amazons, led by Penthesilea, their queen, set out to attack the Greeks besieging Troy. They hope to celebrate, with captured youths, the Feast of Roses in their own city, Themiscyra. In the battle Penthesilea meets Achilles, and her heart is turned to water by the splendid beauty of the hero. The traditional and strict law of the Amazons, that only conquered foes should participate with them in the Feast of Roses, compels her to attack him, for she already loves him with consuming love. He overcomes her in the fight, but she is rescued by her Amazons. When Achilles learns that she would be his if she should conquer him in battle, he determines to challenge her to single combat, and then, unarmed, to yield to her. She suspects him of falshood and treachery; her amorous frenzy turns to raging hate. She kills him with an arrow from her bow, sets her hounds upon him, tears with them his flesh, and rejoices in his blood. When her fury is spent,

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and she knows what she has done, she stabs herself and falls on the mutilated body of Achilles.

This play, which is a dramatic poem rather than a stage tragedy, was published first in 1808 in *Phöbus*, an art journal, edited by Kleist and Adam Müller at Dresden. The poem provoked a storm of disapproval; and Goethe, to whom a copy had been sent, was shocked both by the subject and the form of the treatment. He expressed his views plainly to Kleist in a letter, which embittered the author, who sent him a challenge, and then fought him with epigrams.

"Penthesilea" was looked on throughout Germany with aversion. It has been said that Kleist's fame is wholly posthumous. To-day some call the poem Kleist's masterpiece, but we find it used by Dr. Krafft-Ebing as a striking example of *Masochismus* in literature. And he quotes a speech of the heroine: "*Küsst' ich ihn todt? — Nicht — Küsst' ich ihn nicht? Zerrissen wirklich?*" *etc.*

The warmest appreciation of Kleist's genius as displayed in this tragedy is by Dr. Kuno Francke, Professor of German Literature at Harvard University. He quotes Kleist's own words, "Hell gave me my half-talents; heaven bestows a whole talent or none," and then says: —

"This fabulous Queen of the Amazons is Kleist's own soul,— a soul inspired with titanic daring, driven by superhuman desire, bent on conquering Eternity. When the conviction first dawned upon Kleist that the whole of truth is beyond human reach, all life henceforth seemed worthless to him. When Penthesilea, instead of vanquishing the beloved hero, is overcome by him, even his love is hateful to her. The ideal which she cannot fully and without reserve make hers she must destroy. The god in her having been killed, the beast awakes. And thus, immediately after that enchanting scene where the lovers, for the first time and the last, have been revelling in mutual surrender and delight, she falls like a tigress upon the unsuspecting and weaponless man; with the voluptuousness of despair, she sends the arrow through his breast; she lets the hounds loose upon him as he dies, and together with the hounds she tears his limbs and drinks his blood, until, at last, brought back to her senses, and realizing what she has done, she sinks into the arms of death,— a character so atrocious and so ravishing, so monstrous and so divine, so miraculous and so true, as no other poet ever has created." ("History of German Literature," fourth edition, New York, 1901.)

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No. 5. Ask me no more. E (e-f).
No. 6. To Phyllis. G (d-g).
No. 7. The Passionate Shepherd to his Love. F (e-f).

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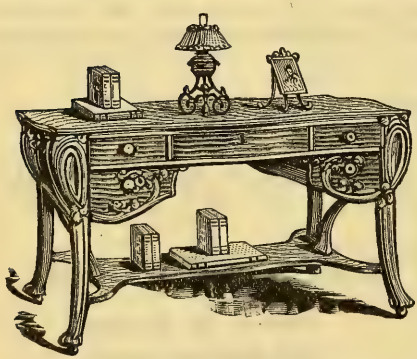
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The subjects chosen for musical illustration by Goldmark from this tragedy are Wild Conflict, the Feast of Roses, Love — Death.

***

There are many ancient tales about Penthesilea, but from no one of them did Kleist derive his plot. These tales are strangely contradictory, as may be seen by consulting the ingenious notes of Claude Gaspar Bachet, Sieur de Meziriac, to the "Epistres d'Ovide" (The Hague, 1716, vol. i. pp. 289, 290). Thus, the first exploit of Achilles after the death of Hector was the combat which he had with Penthesilea. This story is told by Quintus Calaber in his relation of what happened at Troy after the deeds told by Homer. This calm and dull narrator says that Achilles slew her; that, after he had stripped her of her armor, he saw that she was very beautiful, and he pitied her, and he wept over her, whereupon Thersites jeered at him, until Achilles killed him with his fist. Lycophron remarks that Achilles slew Thersites with a lance-thrust because the churl had plucked out the Amazon's eyes while she still breathed. A commentator on Lycophron gives the common report: That Achilles fought several times with Penthesilea, and was worsted; at last he slew her. He admired her beauty, her bravery, her youth, and he wept for pity, tried to persuade the Greeks to build for her a magnificent tomb. Thersites objected, said that Achilles was amorous of a dead woman, and uttered such vile scandal that the hero, wild with rage, killed him with a blow of his

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fist. Then Diomedes, angered by the death of Thersites, who was of close kin to him, took the body of Penthesilea by the heels and dragged it to the river Scamander. (The charge of necropholism was brought against Achilles by later commentators and orators.) Some claim that Achilles and Penthesilea had a son, Cayster, after whom a river of Lydia was named. Dares insists that Penthesilea was killed by Pyrrhus, the son of Achilles.

There are different stories about the death of Achilles: how he was slain by an arrow shot by Paris; how the fatal arrow was shot by Apollo himself; how Paris drew the bow, and Apollo guided the arrow.

But Tellen states that Achilles was slain by Penthesilea and was brought to life by Jupiter, moved thereto by the prayers of Thetis; and then Mars, her father, brought Thetis into court with Neptune as judge, who decided against Mars. Ptolemæus Hephæstion tells a wilder story: that Achilles was brought to life solely to kill Penthesilea, and that, as soon as he had done the deed, he returned to the shades.

Thomas Heywood, in his "Gunaikeion; or, Nine Bookes of various History concerninge Women" (1624), has much to say about "Amazons and Warlike Women"; he tells of their origin, customs, dress, laws, exploits, history, and this is what he says of Kleist's heroine: "After this Orythea succeeded Penthisilea, shee that in the ayd of Priam (or as some say, for the love of Hector) came to the siege of Troy with a thousand Ladies, where after many deeds of chiualrie by her performed she was slaine by the hands of Achilles, or as the most will have it, by Neoptolimus: shee was the first that ever fought with Poleaxe, or wore a Target made like an halfe Moone, therefore she is by the Poets called *Peltigera*

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and *Securigera*, as bearing a target, or bearing a Poleaxe: Therefore . . . Virgill in his first booke of Æneid

> Penthisilea mad, leades foorth
> Her Amazonian traine,
> Arm'd, with their Mooned shieldes, and fights
> Midst thousands on the plaine."

There was a portrait of Penthesilea in a painting by Polygnotus in the *Lesche*, or club-house at Delphi. This painting represented the siege of Troy. "The face of Penthesilea," Pausanias tells us, "is that of a young virgin. She holds a bow like those used by the Scythians, and a leopard-skin covers her shoulders."

I have spoken of the "splendid beauty" of Achilles. The celebrated Mr. Bayle has a curious note concerning this (Art. "Achilles"):—

"This warrior, the most fiery that ever drew sword, and so brave that his name was used to denote supreme valor, was a great lover of music and poetry, and was looked upon as the handsomest man of his age. As Achilles's beauty won him the affection of the fair, he on his part was a slave to their charms. . . . Homer, speaking of Nireus, tells us that he was the handsomest among the Greeks, Achilles excepted. See the Scholiast on v. 131st, book 1st of Homer, where he tells us that Achilles, the handsomest of all heroes, had so effeminate a face that he might very easily pass for a girl in the court of Lycomedes.

> Lovely he was, and had a dauntless soul;
> Ambiguous, he deceiv'd the curious eye,
> And hid so well his sex he seem'd of both.

With regard to his stature, I shall not observe what Philostratus relates in the Life of Apollonius, viz.: that, this philosopher having called up the ghost of Achilles, it first appeared to be five cubits high and afterwards twelve, and was inexpressibly beautiful. Neither shall I say with Lycophron that Achilles was nine cubits high, which is not what we call a fine stature. Such a stature is fit only for Quintus Calaber, who has magnified him to a giant. . . . The truth is that Achilles was of a beautiful and advantageous stature, and that rays shot from his face; that 'his nose was neither Roman nor hooked, but such as it was ever to continue.' 'Tis thus Vigenere translates, but I should rather choose to translate it, 'such as it ought to be.'"

*
* *

Alfred Bruneau has written "Penthésilée," a scene for soprano and orchestra. The text is a poem by Catulle Mendès, in whose version the Amazon, slain by Achilles, as she is dying throws at her conqueror "a

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look charged less with hate than love." This composition was performed at a Châtelet Concert, Paris, Nov. 13, 1892, and Miss Lucienne Bréval now a member of Mr. Grau's company, was the Amazon of that day.

***

Herodotus and Diodorus the Sicilian give entertaining accounts of the Amazons, whom they treat with marked respect. But the words of Sir Richard F. Burton are here more to the purpose. They are to be found in the fifteenth chapter of his "Mission to Gehele, King of Dahome"; and the chapter is entitled "Of the so-called Amazons and the Dahoman Army."

"The Greeks probably derived their Amazonian myth from exaggerated reports of the strength and valor of the Caucasian women. . . . Amongst the Homerites of South Arabia it was a law for wives to revenge in battle the deaths of their husbands, and mothers their sons. The Suliote women rivalled the men in defending their homes against Osmanli invaders. The Damot or Abyssinian Amazons of Alvarez (1520) would not allow their spouses to fight, as the Jivaro helpmates of Southern America administer caudle to the sex that requires it the least. The native princes of India, especially those of Hyderabad in the Deccan, for centuries maintained a female guard of Urdubegani, whose courage and devotion were remarkable. Bodies of European fighting women are found in the celebrated 'Female Crusade,' organized in 1147 by order of Saint Bernard. Temba-Ndumba, among the Jagas of Southern inter-tropical Africa, according to old travellers, made her subjects rear and teach their female children war, but she was probably mad. The Tawarik women rank with men like the women of Christianity, and transmit nobility to their children. Denham found the Fellatah wives fighting like males. According to Mr. Thompson (1823), the Mantati host that attacked old 'Lattaku' was led by a ferocious giantess with one eye. M. d'Arnaud (1840) informs us that the King of Bahr, on the Upper Nile, was guarded by a battalion of spear women, and that his male ministers never enter the palace, except when required to perform the melancholy duty of strangling their master. At present" (this was written

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in 1864) "the Tien-Wang, or Heavenly King of the Tae-pings, has one thousand she-soldiers.

"Sporadic heroines, like Tomyris and Penthesilea of the Axe, are found in every clime and in all ages, from Semiramis to the artilleryman's wife of Saragossa. Such were Judith and Candace; Kaulah, the sister of Derar, and her friend Oserrah; the wife of Aban Ibn Saïb; Prefect Gregory's daughter; Joan of Arc; Margaret of Anjou; Black Agnes; Jeanne Hachette; Begum Sombre; Kara Fatimah; Panna Maryan, and many

'A bold virago stout and tall,
As Joan of Arc, or English Moll,'

charmers far too numerous to specify. Many a fair form was found stark on the field of Waterloo. During the late Indian mutiny the Ranis were, as a rule, more manly than the Rajahs. And at present the Anglo-American States and Poland show women who, despite every discouragement, still prefer the military profession to all others."

In 1863 Burton estimated the fighting women of Dahome at a figure of 1700. "'These most illustrious viragoes' are now a mere handful. King Gezo lost the flower of his force under the walls of Abeokuta, and the loss has never been made good." It is in this chapter that Burton proposed the enlistment in England of unmarried women. "Such feminine troops would serve well in garrison, and eventually in the field. The warlike instinct, as the annals of the four quarters of the globe prove, is easily bred in the opposite sex. A sprinkling of youth and beauty amongst the European Amazons would make campaigning a pleasure to us."

SCENA AND ARIA, "AH! PERFIDO," OPUS 65. LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

RECITATIVE.

Ah! perfido, spergiuro, barbaro traditor, tu parti? e son questi gl' ultimi tuoi congedi; Ove s' intese tirannia più crudel? Va, scelerato! va, pur fuggi da me, l' ira de' numi non fuggirai.

Se v' è giustizia in ciel, se v' e pietà, congiureranno a gara tutti a punirti! Ombra seguace! presente, ovunque vai, vedro le mie vendette; io già lo godo immaginando; i fulmini ti veggo già balenar d' intorno.

Ah no! ah no! fermate, vindici Dei! risparmiate quel cor, ferite il mio! S' ei non e più qual era, son' io qual fui; per lui vivea, voglio morir per lui!

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ARIA.

Per pietà, non dirmi addio,
Di te priva che farò?
Tu lo sai, bell' idol mio!
Io d' affanno morirò.

Ah crudel! tu vuoi che mora!
Tu non hai pietà di me?
Perche rendi a chi t' adora
Così barbara merce?

Dite voi, se in tanto affanno
Non son degna di pietà.

This has been Englished as follows: —

RECITATIVE.

Ah! deceiver, perjurer, barbarous traitor, thou leavest me? and is this thy last farewell? When was more cruel tyranny ever heard of? Go, wretch! Go, fly from me as thou please, thou wilt not escape the wrath of the gods.

If there is justice in heaven, if there is pity, all will vie with one another in conspiring to punish thee! A shade that follows thee, ever present where'er thou goest, I shall see my vengeance; I already rejoice in imagining it; I already see the lightnings flash around thee.

Ah no! ah no! stop, yeav enging gods! spare that heart, strike mine own! If he is not what he once was, I am what I have been; for him I've lived; for him I'll die!

ARIA.

For the love of mercy, bid me not farewell; what shall I do without thee? Thou knowest, fair idol mine, that I shall die of grief. Ah cruel one! thou wishest me to die! Why dost thou so barbarously reward her that adores thee? Say, ye gods, if, in such grief, I am not worthy of compassion.

***

This text may have been taken from some old libretto. Beethoven wrote the music at Prague in 1796 for Mrs. Josepha Duschek. Aloys Fuchs wrote Schindler: "I own a manuscript score of this aria. The title is written wholly in Beethoven's hand: *Une grande Scène mise en musique par L. van Beethoven à Prague, 1796. Dedicata alla Signora Contessa di Clari.*" Beethoven's handwriting is recognized often in the score. On the title-page stands in his own hand: "Op. 46."

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On the program of a concert given by Mrs. Duschek at Leipsic, Nov. 21, 1796, is: "An Italian Scena composed for Mrs. Duschek by Beethoven."

The "Contessa di Clari" was an amateur singer of good reputation.

Josepha Duschek (born Hambacher) was born in 1756 at Prague, where she died at an old age. She was a fine pianist, a composer of no mean talent, but she was chiefly famous as a singer. Her voice was full and round, her delivery of recitative was impressive; she was a mistress of colorature "as well as beautiful portamento, and she knew how to combine power and fire with sentiment and sweetness: in a word, she ranked with the first of Italian singers." Mozart admired her beyond measure, and she was his warm friend. His father, Leopold, was not so well pleased with her. He wrote to his daughter in 1786 concerning Josepha: "Mad. Duschek sang, how? I can't help it, she shrieks in an astounding fashion an aria by Naumann with exaggerated *expressions* — strength — and worse than that. Great heavens! and she has so many other faults that I am very sorry she cannot make better use of her powerful voice. And whose fault is it? That of her husband,* who knows no better: he taught her and still teaches her, and makes her believe that she alone has true taste." Nor did he find her beautiful. "She looks, indeed, her age; she is broad-faced, and she was very carelessly dressed." Schiller heard her at Weimar in 1788, and he wrote Körner: "Mad. Duschek has had fair success. At first she did not make a go of it, for her voice had suffered somewhat from the journey, and local ears are not wholly unprejudiced. The reigning duchess said that she

* Franz Duschek (1736–99), reckoned one of the best pianists of his period.

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looked not unlike a discarded mistress. I must admit that she pleased me much less here than at Dresden: she had so much assurance — I don't like to say impudence — and so much of mockery in her looks, though perhaps they wrong her in this respect. Since the Duchess Amalie was pleasantly disposed toward her, she sang in three concerts and bettered the first impression. She had a chance to display all her talents, so that all were pleased." Körner answered: "What the reigning duchess said about the Duschek is not so wrong. She never really interested me. Even as an artist, her expression is too near caricature. According to my opinion, sweetness is the chief merit in song, and this she lacks; at least, she is far inferior in this respect to any good Italian singer. To me coldness and purity of taste in a singer are preferable to passion without grace." On the contrary, J. F. Reichardt, an excellent critic, was charmed by her singing, especially her expressive sentiment, as late as 1808.

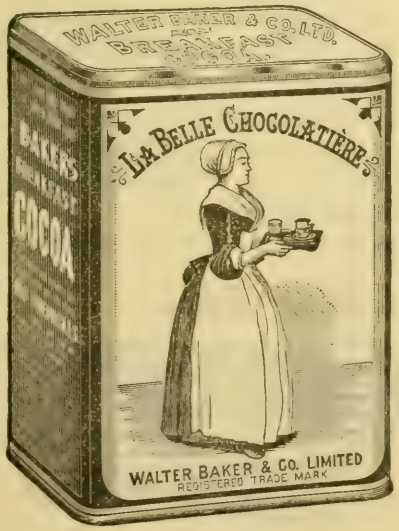
Lillian Nordica (Lillian Norton-Doeme) was born at Farmington, Me. Baker's Biographical Dictionary gives 1859 as the year of her birth, and Riemann's Musik-Lexikon says that she was born at "Farmington, N.Y., about 1865." Another dictionary gives the date as Dec. 22, 1857. She studied singing in Boston at the New England Conservatory, but chiefly with Mr. John O'Neill as a private pupil. Her first appearance in public was in 1876 at a concert in Bumstead Hall. She sang Christmas Eve of the same year in "The Messiah," at a Handel and Haydn concert. In 1878 she travelled in Europe with Gilmore's Band. She studied at Milan with Sangiovanni, and made her début at Brescia. The theatre was managed by the Chevalier Scovello, and the opera was "La Traviata." She sang in other Italian towns; in 1880 went to St. Petersburg, when the assassination of the Tsar cut short her engagement, and also sang at Dantzig, Königsberg, and Berlin. She made her début at the Opéra, Paris, July 21, 1882, as Marguerite. That year she was married to Mr. Gower, and she did not sing again in opera until 1887 at Covent

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Garden. Her career since is well-known to opera-lovers on each side of the Atlantic. In 1894 she sang Elsa at Bayreuth. In 1896 she was married to Mr. Zoltan F. Doeme. Her first appearance at these concerts was in November, 1883.

Hans Koessler was born Jan. 1, 1853, at Waldeck (Fichtelgebirge). In 1871 he was organist at Neumarkt. From 1874 to 1877 he studied with Rheinberger at the Royal Music School, Munich. In 1877 he was appointed teacher of theory and chorus singing at the Dresden Conservatory and conductor of the Dresden *Liedertafel*, which in 1880 took the first prize in international competition at Cologne. In 1881 Koessler was engaged at Cologne as conductor at the City Theatre. From there he went to Budapest as teacher of organ and chorus singing at the Landesmusikakademie, and after Volkmann's death (1883) he took charge of the class in composition. Among his works are a symphony; a violin concerto in one movement (first played by Jenö Hubay at Budapest in January, 1898, later in other cities, as at the Gewandhaus, Leipsic, Feb. 10, 1898, Bremen, etc.); "Sylvesterglocken," for solo voices, chorus, orchestra, organ (Gewandhaus, Leipsic, Feb. 18, 1897; Berlin, Jan. 17, 1898); two string quartets, string quintet, string sextet, violin sonata, 'cello sonata; waltz suite for piano; mass for female voices and organ; choruses, songs.

Symphonic Variations ("Dedicated to the Manes of Johannes Brahms") . . . . . Hans Koessler.

(Born at Waldeck, Fichtelgebirge; now living at Budapest.)

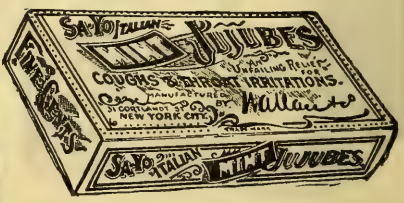
These variations were played at a Gürzenich Concert, led by Wüllner, at Cologne in November, 1899. They were performed at a Philharmonic Concert, Mr. Nikisch conductor, Berlin, Feb. 18, 1901. They were performed in London at a Promenade Concert, Jan. 28, 1902.

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Mr. Koessler prepared these notes for the performance in Berlin: —

The Introduction (*Maestoso*) brings in condensed form, after the manner of a table of contents, the characteristic features of the theme on an organ-point, with the whole orchestra *fortissimo*. The theme is introduced by the wood-wind *piano*.

VARIATION I.

(Lamentation on the one doomed to Death.)

Theme in the bass with theme in opposition (Lamentation); the repetition brings everything in inversion.

VARIATION II.

(The Death and Burial of the Master.)

VARIATION III.

(First Meeting in Hungary.)

VARIATION IV.

(Brahms as Friend.)

In the course of these variations in strict form, three independent themes are developed. They are suitable for purposes of inversion, and they enter together in the second part.

VARIATION V.

(Brahms as the Friend of Children.)

The melody, played by the solo violoncellist, is derived from the bass-walk of the theme. In the repetition of Part I. the first violins take the melody, while the original theme is joined to it in the basses. A canon in strict form is developed in Part II. on and with the theme which now dominates.

VARIATION V.

(Brahms as Friend of Nature, and as Humorist.)

VARIATION VI.

(He has given us an Example for Emulation.)

There are no repetitions in this variation, but there is a Coda in the form of a double fugue, and the two themes are derived from the chief theme. The fugue reaches its climax, and is combined with the "Friendship Theme" (Variation IV.), which is sounded by trumpets and trombones, and, step by step, is lost in the heights of the Ideal.

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These notes are illustrated in the Philharmonic Concert Program Book by themes and passages in musical notation.

Variation No. IV. will be omitted at this concert.

***

Composers, long before Koessler was born, have paid tribute to dead friend or master by attempting to portray their characteristics in music. A striking instance in late years is the piano trio by Tschaikowsky, in which he tried to paint musically the character, tastes, habits, of Nicholas Rubinstein.

***

Many anecdotes might be told of Brahms's relations with men, children, and women. He was loved deeply by those who knew him well, but to many he was reserved or bearish. The late W. Beatty-Kingston, a keen observer and judge of men, in his entertaining book, "Music and Manners" (2d ed., London, 1887), described Brahms as he met him in Viennese society: "Of this intellectually and artistically luminous circle Johannes Brahms, whenever he joined it, became at once the central point and chief personage partly in virtue of the prestige earned for him by his indisputable genius and partly by reason of his own innate masterfulness of disposition, which enabled him, in eleven cases out of twelve, to take and keep the lead in society, no matter of what class. An imperious man, restrained from self-assertion by no reluctance to wound his neighbor's sensibilities, if he be endowed with real talent, and have done things universally acknowledged to be great, finds little difficulty in establishing himself as a social despot amongst people of average brains and courage. Having a rough side to his tongue, and being quite unscrupulous with respect to his use of it, his domineering is frequently submitted to by those who are his equals in intelligence and his superiors in breeding, but either too timid or too indolent to resist his assumption of superiority. Such an one, when I first met him, some eighteen years ago, was Johannes Brahms,— loud, dictatorial, a little too obviously penetrated with a sense of his surpassing greatness, violently intolerant of opinions differing from his own, curiously blunt of speech and *burschikos*,— a German adjective comprehensively descriptive of the roughness characterizing

SPRING, 1902.



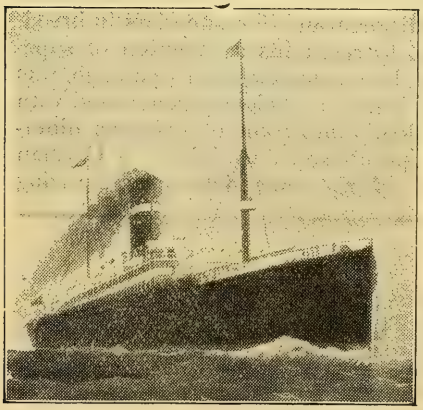
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University manners throughout the Fatherland,—but none the less a jovial spirit, strongly addicted to the pleasures of the table, and taking keen delight in highly-salted 'after-dinner' stories, of which he was an ever-ready narrator, at once boisterous and unctuous. As long as he was allowed to have his own way, without let or hindrance, whether in an oracular or anecdotical mood, he was an exceedingly amusing companion, being extremely well-read, clear-headed, and humorous. But he could not stand competition. A shared social throne had no charms for him, and other people's brilliancy 'put him out.' When by any extraordinary accident he found himself relegated to the position of 'the other lion' who 'thought the first a bore,' his irritation too often betrayed him into actual rudeness towards people for whom he had the highest regard."

A much pleasanter and probably no more prejudiced view of Brahms, the man, is given by Widman, "Johannes Brahms in Erinnerungen" (Berlin, 1898). Percival M. F. Hedley, the sculptor, who made various busts of Brahms, described him as "simple, modest, sincere, and true; quiet and yet fond of harmless humor. He liked a lonely life, so as to dwell entirely in his art. Not caring for social life was the only reason why he refused to settle in England, despite the many requests made to him. He, as well as many of his fellow-artists, hated the dress-coat. When asked why he would not go to London, where his music was so esteemed, he answered: 'Oh, I don't like to go there: one has always to appear in a dress-coat, and I do not care for it.'"

Franz Fridberg, on the other hand, said that "Brahms lacked every conception of the joy of life. . . . Even his best friend, Hellmesberger, when I once spoke to him about it, made the remark: 'Yes, Brahms, if



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he were to take it into his head to write something lively, would most likely make the text, "What pleasure death assures."' Later, I learned to see him in an entirely different nature. He could, when he liked, display an almost unbounded merriment, and play jokes like a student."

Hanslick tells us that Brahms had no knowledge shortly before his death of the hopelessness of his condition: "Friends and physicians affectionately keep him in illusion. The newspapers, which he still occasionally looked over, refrained from any notice of his severe sickness."

Brahms might have echoed the speech of Brachiano in John Webster's "The White Devil": —

> "On pain of death, let no man name death to me:
> It is a word infinitely terrible."

And there is a story that, when Brahms learned from his lodging-house keeper that he was a doomed man, he wept bitterly, and for a long time spoke not a word. The "Serious Songs," however, were not written, as some claim, during his sickness: on the contrary, he was in excellent physical condition when they were composed, and not until some months later did symptoms cause uneasiness.

The last opera seen and heard by Brahms was "Die Göttin der Vernunft," by his dear friend Johann Strauss. The last concert that he attended was the Philharmonic of March 7, 1897, when his Symphony in E minor was played; the suffering man, who sat back in the directors' box, was obliged to come forward after each movement and bow repeatedly. The audience felt, knew, that he was in the hall for the last time.

SYMPHONY IN F MAJOR, NO. 8, OPUS 93 . . LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

This symphony was written at Linz in October, 1812. Glöggl's *Linzer*

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MINETTI, CARLO Message of the Lilies . . .	{ High Voice in F / Medium Voice in D }	.50
WOOLER, ALFRED Rise, Glorious Conqueror . .	{ High Voice in G / Low Voice in E♭ }	.50

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Musikzeitung made this announcement October 5: "We have had at last the long wished for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Johann van Beethoven said that the completion of this symphony rested upon sketches made during walks to and from the Pöstlingberge, but Thayer considered him as untrustworthy.

The first performance of the symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, Feb. 27, 1814. The program included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801 [?]) sung by Mrs. Milder-Hauptmann, Siboni, and Weinmüller; this Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

The *Allgemeine Musik-Zeitung* in a review of this concert stated that the Seventh Symphony (first performed Dec. 8, 1813) was again heartily applauded, and the *Andante* was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say, *furore*. I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly

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in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby naturally apathy was the result. If this symphony in future should be given *alone*, I have no doubt concerning its favorable reception."

Czerny remembered that on this occasion the new Eighth Symphony did not at all please the audience; that Beethoven was irritated, and said: "Because it is much better."

There were in the orchestra at this concert 18 first violins, 18 second violins, 14 violas, 12 'cellos, 7 double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

***

We know from sketches still preserved that Beethoven originally planned an elaborate Introduction to this symphony.

It is often said that the second movement, the celebrated *Allegretto scherzando* is based on the theme of "a three-voice circular canon, or round, '*Ta, ta, ta, lieber Mälzel*,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who, however, did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The *Allegretto* was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii. pp. 219–222), and he drew these conclusions: the

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machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "*Metronom.*" Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, in one of the conversation books (1824) Beethoven says: "I, too, am in the second movement of the Eighth Symphony — ta, ta, ta, ta — the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta' suggested the *Allegretto* to Beethoven, and that by a parting meal the canon on this theme was sung are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the *Allegretto* theme in canon form." However this may be, the persistent ticking of wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

There has been much discussion concerning the pace at which the third movement, marked *Tempo di menuetto*, should be taken. Wagner made some interesting remarks on this subject in his "On Conducting" (I use Mr. E. Dannreuther's translation): "I have, myself, only once been present at a rehearsal of one of Beethoven's symphonies, when Mendelssohn conducted. The rehearsal took place at Berlin, and the symphony was No. 8 (in F major). . . . This incomparably bright symphony was rendered in a remarkably smooth and genial manner. Mendelssohn himself once remarked to me, with regard to conducting, that he thought most harm was done by taking a tempo too slow, and that, on the contrary, he always recommended quick *tempi* as being less detrimental. Really good execution, he thought, was at all times a rare thing, but shortcomings might be disguised if care was taken that they should not appear very prominent; and the best way to do this was 'to get over the ground quickly.' . . .

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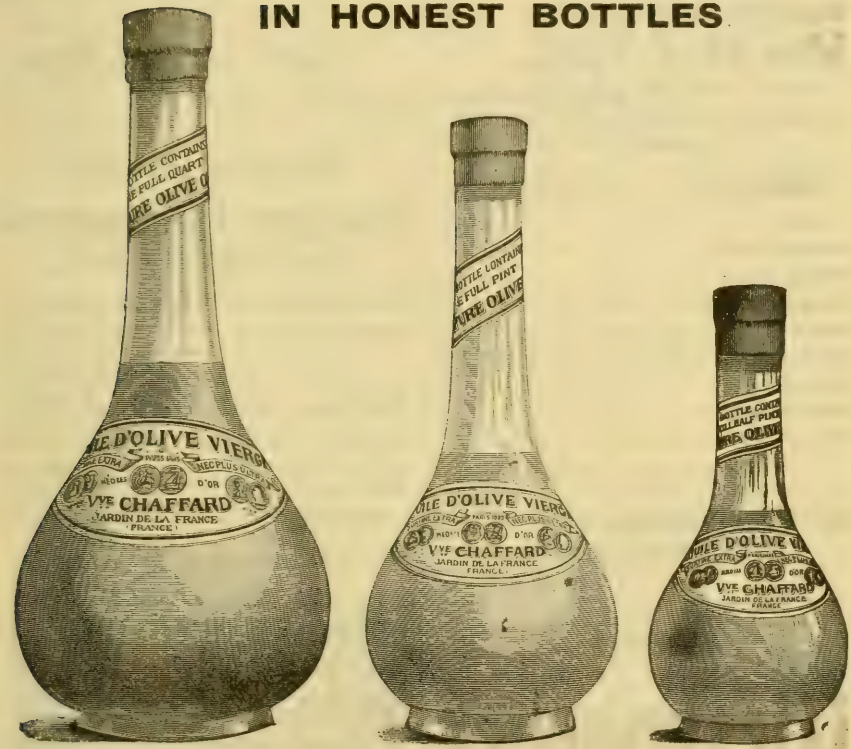
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Beethoven, as is not uncommon with him, meant to write a true minuet in his F major Symphony. He places it between the two main *Allegro* movements, as a sort of complementary antithesis to an *Allegro scherzando* which precedes it; and, to remove any doubt as to his intention regarding the tempo, he designates it *not* as a *minuetto*, but as *Tempo di minuetto*. This novel and unconventional characterization of the two middle movements of a symphony was almost entirely overlooked. The *Allegretto scherzando* was taken to represent the usual *Andante*, the *Tempo di minuetto* the familiar *scherzo;* and, as the two movements thus interpreted seemed rather paltry, and none of the usual effects could be got out of them, our musicians came to regard the entire symphony as a sort of accidental *hors d'œuvre* of Beethoven's muse, who, after the exertions of the A major Symphony, had chosen 'to take things rather easily.' Accordingly, after the *Allegretto scherzando*, the time of which is invariably dragged somewhat, the *Tempo di minuetto* is universally served up as a refreshing *Ländler*, which passes the ear without leaving any distinct impression. Now the late Kapellmeister Reissiger, of Dresden, once conducted this symphony there, and I happened to be present at the performance, together with Mendelssohn. We talked about the dilemma just described and its proper solution, concerning which I told Mendelssohn that I believed I had convinced Reissiger, who had promised that he would take the tempo slower than usual. Mendelssohn perfectly agreed with me. We listened. The third movement began, and I was terrified on hearing precisely the old *Ländler* tempo; but, before I could give way to my annoyance, Mendelssohn smiled and pleasantly nodded his head, as if to say: 'Now it's all right! Bravo!' So my terror changed to astonishment. . . . Mendelssohn's indifference to this queer, artistic *contretemps* raised doubts in my mind whether he saw any distinction and difference in the case at all. I fancied myself standing before an abyss of superficiality, a veritable void."

***

This symphony was first played in Boston at an Academy Concert on Dec. 14, 1844. The first performance in America was by the Philharmonic Society of New York on Nov. 16, 1844; and at this same concert, led by George Loder, Mendelssohn's overture, "The Hebrides," was also performed for the first time in this country.

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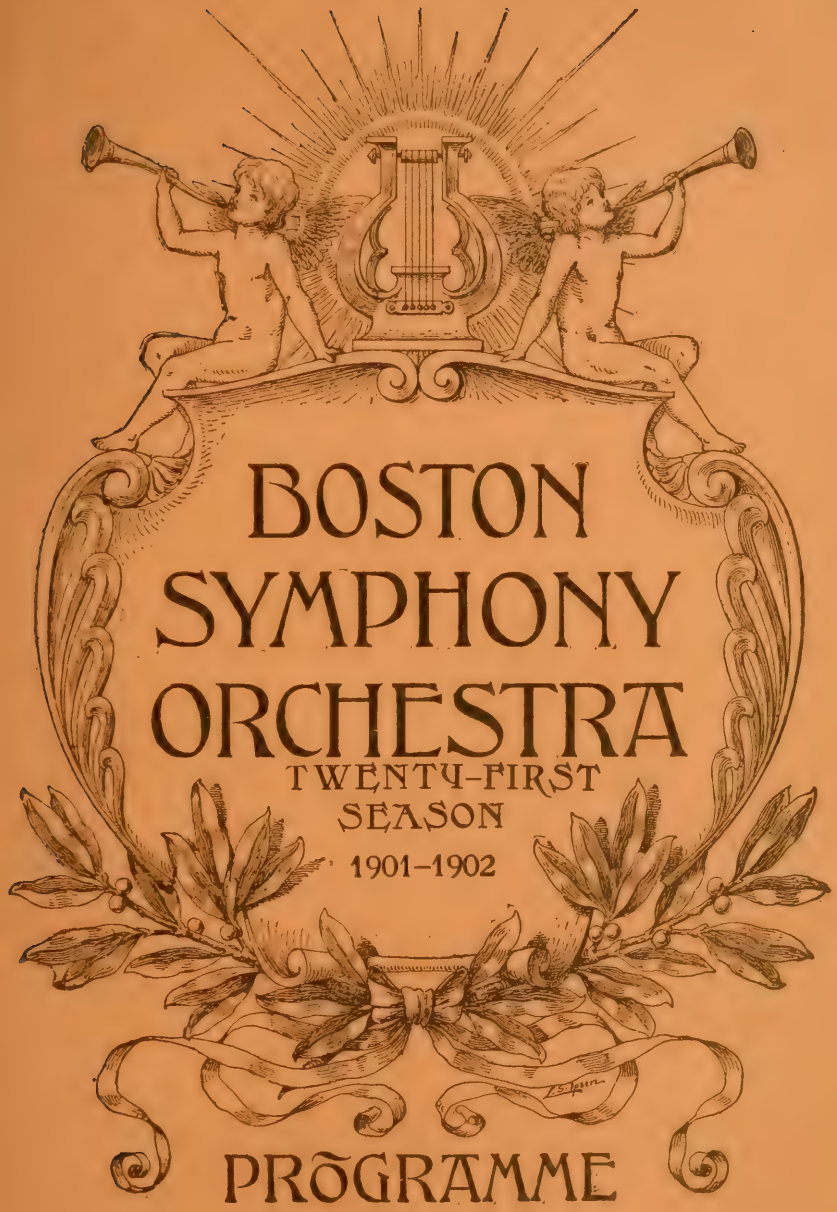
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Cherubini . . . . . Overture to "Medea"

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"Médée," lyric tragedy in three acts and in verse, libretto by Hoffman, music by Cherubini, was performed for the first time at the Théâtre Feydeau, Paris, the 23d of Ventose, year V. (March 13, 1797).

The "Annales Dramatiques" (vol. vi., p. 201, Paris, 1810), thus speaks of this opera: "The subject of Medea is not, as you may readily see, one to awaken much interest. The distinguished men that have treated it could not save Jason from being base or Medea atrocious in crime. The composer had then to rely wholly on the riches of his art, and he has employed these with great skill. Overtures, for each act has one; recitatives, duo and trio in dialogue; ensembles, marches, choruses, accompaniments,— everything is rich in melody and perfectly adapted to the stage-action."

Medea was ranked by Thomas Heywood among "Witches remembred by the Poets." And here is his account of her:—

"Medea was the daughter of Otes and Isphæa king and queene of the Colchians, and sister to Cyrce: shee found out the vertues of many Hearbes, Plants, and Rootes, and tempered their juice to her divellish purposes, growing to that height of cunning, that by her incantations shee tamed the mad Bulls that from their mouths and nosthrills breathed fire and bellowed terror, charming asleepe the ever-waking Serpent that kept the Golden fleece, least they should hinder Jason her beloved in the purchase thereof: for which courtesie hee tooke her to wife, and by long travell arriving in Thessaly, Æson the father of Jason now growne decrepit through age, shee restored to his former youth and strength: notwithstanding, her husband forgetfull of this great benefit done to his father, forsooke her bed, and married Creusa daughter to Creon king of Corinth;

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with which ingratitude Medea inraged (yet dissembling her malice) she after some insinuation presents Creusa with a glorious Mantle to the eye, which shee no sooner put on but her whole bodie was in a flame and she consumed unto ashes: after the same sort perished King Creon with his queene. This done, she murdered her children had by Jason, and being openly hurried by winged dragons through the Ayre, she fled to Athens, and there was married to King Ægeus; whose sonne Theseus, when she attempted to have poysoned in a cup of Gold tempered with Aconitum (gathered from an hearbe that grew from the fome of Cerberus) her trea son being discovered and prevented, by her Magick skill shee shut her selfe within a cloud in which with her young sonne Medus (whose father Ægeus was) she escaped into Asia. Of her Ovid speakes, Propertius, Valerius Flacchus, Pliny, and many others."

Heywood says nothing about her cutting her brother Absyrtus into little pieces and scattering them over the sea, that the Colchians pursuing her and Jason might stop to collect the fragments; nor does he mention the grotesque yet terrible punishment she inflicted on the women of Lemnos, through her hatred of Hypsipyle, whom Jason had loved and abandoned, though some say the punishment came from Venus, wrathful on account of neglected sacrifices; nor does he note the rumor that Medea was married to Achilles in the Elysian Fields.

In Cherubini's opera the action begins with the betrothal of Jason and Creusa, who is here named Dirce; and it ends with the flight of Medea after she has killed her children by Jason. The story is practically a long monody for Medea; Jason is an unimportant tenor, and Dirce is an ordinary *seconda donna.*

The opera was written for the Théâtre Feydeau, which was absorbed in the present Opéra-Comique. At this theatre operas were given in which the dialogue was spoken, and there was no ballet. When the

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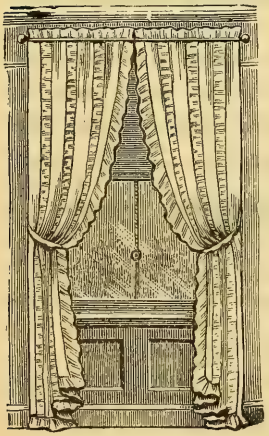
opera was performed in Germany, the dialogue was put in recitative by Franz Lachner. There have been revivals of "Medea" at Munich, Berlin (1878), Leipsic, Vienna (1880, with Materna as the heroine), and other cities. The opera was performed at London, June 6, 1865, with Titiens as Medea, Gunz as Jason, Santley as Creon, and Laura Harris, an American, as Dirce; and again in May, 1870, with Titiens, Scalchi, Bauermeister, Gunz, Santley, Bagagioli. Santley wrote in his "Student and Singer": "I believe I sang the music of Creonte well enough, but I know that my representation of the Grecian king lacked dignity. I was not satisfied with either my dress or make-up, yet I had nobody but myself to blame. I made a considerable improvement when the opera was revived some years afterwards at Drury Lane."

***

Chorley heard "Medea" at Frankfort in August, 1844: "I believe that no musician or amateur who then heard Cherubini's 'Medea' for the first time left the Frankfort theatre without enthusiastic admiration of the music, and without deep regret that an opera so sublime should so soon have passed into the rank of those poems, written in a dead language, which, though from time to time disinterred and interpreted for the benefit of the scholar, have no longer a popular existence or acceptance.

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is singular in construction. The opera might be objected to as one too largely made up of solos and duets, were it not for the ingenuity with which the chorus is employed, to heighten and work up several of the movements, so as to conceal the monotony which else must have resulted from such a general want of complication. After the wild and fiery overture in F minor, known to the frequenters of our classical concerts,"— Chorley then analyzes the opera. I make room for the following extract:

"We are now at the grand bridal scene, which sets a seal on the wretched woman's agony. The important portion of this is the religious march and chorus to which the procession moves, since the central slow movement, or concerted piece, introduced according to canonical usage, is weak, save at the moment of interruption, when Medea's ejaculation, '*Ecoute aussi ma voix, Hymen, O Hyménée,*' reminds us that there is present at the banquet a Fury who has come thither unbidden. . . . Those who are curious in the matter will find much interest in comparing this movement with the Greek religious marches of Gluck. In them the sentiment of beauty is far stronger and sweeter. Cherubini is comparatively antique, remote,— in some measure, cold. I have heard this ingeniously accounted for on the hypothesis that the trouble in the rite caused by the presence of Medea had entered his mind,— that he wished to paint the bridal torches dimmed and the garlands withered and the flutes and recorders turned to unconscious wailings by the spell of her ill-boding

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presence. But to me this is a far-fetched solution,— a theory made after the fact. . . . The impression of beauty produced by his works is, comparatively speaking, faint and rare: in Gluck's operas it is everywhere.

"There still remains the consummation of Medea's vengeance, the triumph of her power which tramples beneath its feet her own remorse in its fiendish resolution to immolate and to destroy. This would seem to have been the favorite portion of the opera with its composer. The 'death and wild despair' with which it is filled are 'lengthened out' with a vengeance. The Storm Prelude with which it opens (one of the finest storms in music which exist — Beethoven's 'Pastoral' Symphony not forgotten) has almost the development of a grand overture, occupying twenty pages of the score. From the time that Medea appears on the scene, in the midst of this tumult of the elements, she is never again allowed to quit the stage. . . . There is nothing in Beethoven's 'Fidelio' worthier of close study and fervent admiration. One hundred years hence it will remain to be as new as the organ music of Bach, as the choral fugues of Handel, as the melodies of Mozart are now. Perhaps then it may be like them resorted to as a frequent object of delight, comparison, and instruction. The practicability of the work may be then laid out of consideration, and the countless examples it contains of skill, grandeur, and freedom of vigor may be relished and considered as they deserve.

"Such being a few among the excellencies of this noble work,— the one classical opera of more recent date than Gluck's, in which the grandeur of Gluck is approached,— the universal avoidance, if not positive oblivion, into which it has fallen, are worth considering with reference to their causes. It cannot be said that 'Medea' has passed from the stage because of the world's resolution to have no more Grecian stories. Long after it had vanished thence, Simone Mayr's weaker music on the same fable, ill arranged enough, drew crowds to every opera house in Europe, to see the Colchian queen and sorceress presented by Pasta. More lately

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still have we seen the life of old French classical tragedy asserted by Mademoiselle Rachel. . . . I have never seen or heard on the stage an actress, who, supposing her to command the requisite tragical requisites for the part of Medea, had physical power to execute Cherubini's music, with the exception of Madame Stöckel-Heinefetter * and (possibly) Mademoiselle Cruvelli.† . . . Once in a century may come a Catalani with a voice, as it were, like a clarion, and a frame made of adamant and gold,— of everything that is most enduring and precious,— capable of undergoing the strain and fatigue of such a long display of unmeasured emotion; but, after Catalani's compass and lungs are found, we must then ask for Pasta's grandeur of expression, and delicacy of reading, and statuesque sublimity of altitude, and withering scorn, and fearful vengeance, and maternal remorse, ere the creation of the musician can be rightly filled up. The charming songstress and capital actress to whom the part of Medea was confided on the production of that work — Madame Scio ‡ — died, in

* Klara Heinefetter, one of three celebrated and ill-fated sisters, was born at Mainz in 1816. She made her début at Vienna in 1831, sang there six years, then sang at Berlin and Mannheim. She died in a madhouse at Vienna in 1857.—Ed.

† Sophie Cruvelli (Crüwell) was one of the most famous opera singers of the nineteenth century. Born at Bielefeld in 1826, she made her début in 1847 at Venice. In 1848 she appeared at London, in 1851 at Paris. In 1854 she was engaged at the Opéra, Paris, at a yearly salary of 100,000 francs. A passionate actress, she had strange adventures. In 1856 she married Count Vigier, and left the stage soon after her creation of Hélène in Verdi's "Les Vêpres Siciliennes."— Ed.

‡ Julie Angélique Legrand was born at Lille in 1768. An army officer ran away with her and deserted her. She then made her début in *opéra-comique* as Miss Crécy. She sang in the provinces, married a violinist named Étienne Scio, went to Paris in 1791, joined the Feydeau Company the next year, and there created several heroic as well as lighter parts. As singer, actress, and musician she was one of the glories of the French stage. In her dramatic zeal she took parts wherein the music was above her working voice, and thus injured the voice and impaired her health. A widow in 1796, she married Mesier, but divorce followed. She died at Paris of consumption, July 14, 1807. That acute and experienced critic, J. F. Reichardt, heard her in 1802, and wrote: "She is a true singer with a beautiful and expressive voice, especially in the low and middle tones. From her have I heard for the first time in Paris genuine singing. She is a right good actress n tragic opera." ("Vertraute Briefe," Hamburg, 1805, vol. i., pp. 118, 119.)— Ed.

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the prime of her glory, of a pulmonary affection, which, it has been said, was exasperated, if not brought on, by her singing in this very opera. It must be further owned that the entire part is written most ungraciously for the voice; that, besides its merciless length and demand upon the energies, it perpetually claims qualities which are not vocal; in this how different from the music of Handel, of Gluck, of Mozart, of all the great Germans, in short, who have thoroughly understood the means which they have had to employ, and who have known that greatness bends to its materials,— does not break them.

"That a man who, like Cherubini, was born in Italy, and who had commenced his career not merely by patching Italian operas, but by composing in the modish Italian style, should have ever arrived at so murderous a disregard of his singers, seems at first sight curious. Yet his is not a solitary phenomenon. A like cruelty to the voices (though less in its degree) may be complained of in Spontini's operas. The want of sweetness in the nature of the artist, which universal testimony ascribes to Cherubini, may have caused this want of concession and charm in his music, and, if it rendered himself moody, sarcastic, unsympathizing with the young, and harsh among his contemporaries, it has done him the greater wrong of interposing a fatal barrier betwixt his great and magnificent ideas, and the world that is in no wise averse to anything great or magnificent."

* * *

Gustave Chouquet ascribes the neglect of Cherubini's operas to the absence of a precious and indispensable gift: "Cherubini lacked scenic instinct; he did not wish to understand that in opera action is more important than any interest in musical development. . . . Accents of adorable purity were too often without the passion and the spontaneity that arouse and master the hearer. Accused of coldness, because he dreamed of perfection, and because he could not recognize it under the form imposed by the conventions of the theatre, he would have liked to work always as though time were eternity" ("Histoire de la Musique Dramatique en France"). See also "Gesammelte Schriften," by C. H. Bitter (Leipsic, 1885), article "Vergessene Opern," pp. 128–132; Hans-

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lick's "Aus dem Opernleben der Gegenwart" (Berlin, 1885, pp. 137–145); F. Hiller's "Musikalisches und Persönliches" (Leipsic, 1876, pp. 1–44).

***

The Théâtre Feydeau was small, and the chief weight of the orchestration in "Medea" is put on the strings. There is an attempt to characterize persons by a special instrument, as Dirce by a flute, Neris by a bassoon. In a large theatre the orchestration is said to be thin, meagre, ineffective to modern ears.

Miss Augusta S. Cottlow was born at Shelbyville, Ill., April 2, 1878. She began to play the piano when she was three years old. Her first teacher was her mother. Miss Cottlow played in public when she was five. At Chicago she studied the piano with Carl Wolfsohn and harmony with Frederic Grant Gleason. At the age of ten she played in public with orchestra at Chicago, and before she was fourteen she had appeared in concert in nearly all of the chief cities of this country. She went to Germany, played in Berlin (1896–97), studied the piano there with Busoni, and then appeared in certain European cities, as Leipsic (1899), Warsaw (1899), Berlin, London (1900). She played at the Worcester (Mass.) Festival of 1900, and since then has been busy in this country. This is her first appearance at these concerts.

Concerto in A minor, for Pianoforte, Opus 16.

Edward Hagerup Grieg.

(Born at Bergen, Norway, June 15, 1843; still living.*)

It has been said that Grieg wrote this concerto in 1868 and dedicated it to Rikard Nordraak, a Norwegian composer, whom he met at Copen-

* The *Signale* (Leipsic) of March 5, 1902, announced that Grieg was then at Copenhagen and purposing to make a tour throughout Europe. "He does not at present intend to return to Christiania, which thus far has been his home." But Grieg has also made his home at Bergen.— Ed.

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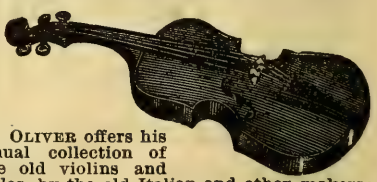
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hagen. It has also been said that Nordraak turned him from following in the footsteps of Gade, who in turn followed piously in those of Mendelssohn; that he disclosed to him the treasure-house of folk-song, and persuaded him it was his duty to express in music the true national spirit and life. But Nordraak died in 1865, and the second edition of the concerto at least is dedicated to Edmund Neupert, a pianist, who was born at Christiania in 1842, and died at New York in 1888.

The concerto was played at Leipsic in the Gewandhaus, at a concert for the benefit of the Orchestra Pension Fund, Feb. 22, 1872. It was announced as "new" and "in manuscript." The pianist was Miss Erika Lie.* Was this the first performance? I doubt it. The music excited hostility. It was described as patchwork, as scraps of Schumann and Chopin "Scandinavianized." The first performance in England was at the Crystal Palace, with Mr. Edward Dannreuther as pianist, in 1874. Louis Brassin played the work at Leipsic in 1876.

The concerto was played in Boston by Mr. Boskovitz at a Thomas concert, Oct. 28, 1874. It was played afterward by Mrs. Bloomfield-Zeisler, Messrs. Sherwood, S. Liebling, Rummel, Neupert (Dec. 12, 1882), and others.

*Erika Lie (Mrs. Nissen) born at Kongsvinger, near Christiania, in 1845, was a pupil of Kjerulf and Theodor Kullak. She taught in Kullak's "Akademie der Tonkunst" at Berlin, and gave concerts in Germany, Denmark, and Sweden. In the early seventies she made her home at Christiania, where she still teaches.

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Grieg rewrote the concerto after the first performance, and made important changes in the orchestration. When the work was first played in Boston, the orchestration was considered radical and tumultuous. Mr. Dwight, for instance, said: "Richly, in parts overpoweringly, accompanied by the modern, almost Wagnerian, orchestration."

Even to-day there are various opinions concerning this concerto. Ernest Closson, who wrote a biographical sketch of Grieg (1892), reckons it among his most important works. "Although conceived under the visible influence of Schumann, it remains exceedingly individual. . . . Each figure, each phrase, surrounded with complicated and accompanying figures, is in its proper place. There is an absence of the passages of sheer 'virtuosity' with which pieces of this kind are usually loaded." On the other hand, Henry Maubel (Maurice Belval), in his most appreciative "Préface à la Musique de Grieg" (1889), finds only the elegiac *Adagio* interesting. Joséphin Peladan, the fantastical Sar of dark corners, who in 1892 considered Grieg to be "the greatest living composer," and therefore invited him to a soirée of the "Rose † Croix" "as one wholly worthy," accepted Grieg in bulk, as Victor Hugo accepted Shakespeare. But Maubel finds in Grieg's music chiefly these moods: black, deep sadness, as in "The Death of Aase"; tenderness passionately extended to a person or a thing, as in elegiac melodies; and occasionally serenity, smiling or already tainted with melancholy: see "Morning," in the first suite from "Peer Gynt," and in the melody "The Princess." And Maubel finds these moods most fully depicted in the songs for the voice and in the orchestral music, "the instruments which are most freely expressive."

"Good Friday Spell," from "Parsifal" . . . Richard Wagner.

(Born at Leipsic, May 23, 1813; died at Venice, Feb. 13, 1883.)

"Parsifal," "a stage-consecration festival play" in three acts, book and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882.

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Materna was Kundry; Winkelmann, Parsifal; Scaria, Gurnemanz, in the original cast. Levi conducted.

The *Charfreitagszauber* (Good Friday Spell) is at the end of scene i. of Act III. Gurnemanz, now a very old man, is living as a hermit in a rude hut at the edge of a forest. The scene represents a meadow dotted with flowers. Gurnemanz comes out of the hut at the left, for he has heard a groaning, as from a beast in pain. He finds Kundry, half-dead, in lethargic sleep. He awakens her, and she can say only: "To serve! To serve!" She goes for water, and, while she is kneeling by a spring, she sees some one coming by a forest road. 'Tis a knight, clad in black armor, with visor down, who holds the sacred spear and a buckler. He says nothing at first, not even in reply to the old man, until the latter reminds him that it is Good Friday. Then he plants the spear in the ground, raises his visor, takes off the helmet, and prays before the lance. Gurnemanz recognizes the fool whom he had rudely dismissed from the temple. Parsifal knows him, and tells him vaguely of his wanderings. Now he is in search of a lamentation that he once heard without understanding. There is sore need of his presence, Gurnemanz replies, for Titurel has died, Amfortas will not perform the duties of Grail-warder, and the holy vessel is no more revealed. "And it is I," cries Parsifal, "who caused all this distress." He is about to faint, but Gurnemanz supports him and guides him toward the spring. Kundry washes the feet of Parsifal, anoints them with precious oil, and wipes them with the hairs of her head. Gurnemanz puts water on his forehead, blesses him, and salutes him king. Parsifal baptizes Kundry, and then he looks with delight at the forest and the meadow.

(I use here the translation of Wagner's text that has been published already in the Program Books of these concerts.)

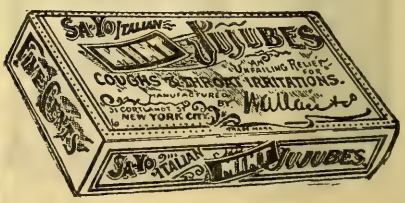
PARSIFAL: How fair the meadow seems to-day! I have, indeed, met with prodigious

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flowers, that wound themselves yearningly round me up to my head; yet never have I seen stalks, blossoms, and flowers so tender and delicate, nor have they had so child-like-sweet a perfume, nor spoken so lovingly to me?

GURNEMANZ: That is Good Friday's spell, sir.

PARSIFAL: O woe, the highest day of grief! Now should, meseems, all that blooms, that breathes, that lives and lives again, do nought but mourn, alas! and weep?

GURNEMANZ: Thou seest, it is not so. 'Tis the sinner's repentant tears that have to-day besprinkled field and meadow with holy dew; 'tis this has made them so to thrive. Now all creation rejoices on the Saviour's sweet traces, and vows its prayer to Him. Himself upon the cross it cannot behold; so it looks up to redeemed Man; he feels himself free from the terror and horror of sin, clean and whole through God's love-sacrifice. Now, the stalks and flowers in the meadow notice this, that the foot of Man does not tread them down to-day, but that, as God, with heavenly patience, took compassion on and suffered for him, so, too, does Man, with pious graciousness, spare them with gentle step. Therefore does all creation that now blooms, and soon shall die, give thanks, while Nature, freed from sin, to-day doth earn her day of innocence.

Kundry has slowly raised her head, and, with face bathed in tears, looks at Parsifal. "You weep," says Parsifal. "See, the meadow smiles." He kisses her on the forehead, and thus the first act of his mission as redeemer is accomplished. And now bells sound mournfully from afar. Gurnemanz and Kundry robe Parsifal, and they set out for Montsalvat.

When Gurnemanz blesses Parsifal and salutes him king, trumpets, horns, and trombones play the Parsifal-motive, which is developed into an imposing period, and ends with the Grail theme intoned by the whole orchestra *fortissimo*. A series of chords leads to the motives of Baptism and Faith.

When Parsifal turns slowly toward the meadow, a hymn of tender thanksgiving arises from the orchestra. The melody is played by oboe and flute, while muted strings sustain. In the development of this theme occur several figures and motives,— Kundry's sigh, the Holy Supper, the spear, the Grail harmonies, the complaint of the flower-girls, which are all finally absorbed in the Good Friday melody. This pastoral is interrupted suddenly by the distant sound of bells.

The genuineness of the religious sentiment of "Parsifal" was questioned soon after the production of the work. One of the most indignant protests was "Wagner'sche Kunst und wahres Christenthum," by Heinrich Ehrlich. The French translator, Victor Wilder, confessed that the mysticism of the Middle Ages is far removed from modern thought, and "the sufferings of Amfortas touch us infinitely less than the agonies of Œdipus or Prometheus."

The contest over "Parsifal" is still raging. Some still find in the work the supreme expression of mystical adoration, and to them the sonnet of

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Paul Verlaine, a sonnet that defies translation, is the most sympathetic gloss, because it does not seek to explain. Mr. George Moore tells us, in his "Impressions and Opinions," how Verlaine wrote it. The poet of "Fêtes galantes" and "Sagesse" had promised a young enthusiast a sonnet on "Parsifal" for his review. The sonnet had not arrived; the review was going to press; there was nothing to do but to find Verlaine. He was in his squalid room, drinking wine at sixteen cents a quart. "In the grossest language he told us of the abominations he had included in the sonnet." After the poor man had gone away in despair, the poet sent this sonnet, of which the charm, says Mr. Moore, is "that of an odor of iris exhaled by some ideal tissues, or of a missal in a gold case, a precious relic of the pomp and ritual of an archbishop of Persepolis."

Parsifal a vaincu les Filles, leur gentil
Babil et la luxure amusante — et sa pente
Vers la Chair de garçon vierge que cela tente
D'aimer les seins legers et ce gentil babil;

Il a vaincu la Femme belle, au cœur subtil,
Étalant ses bras frais et sa gorge excitante;
Il a vaincu l'Enfer et rentre sous la tente
Avec un lourd trophee à son bras pueril,

Avec la lance qui perça le Flanc suprême!
Il a gueri le roi, le voici roi lui-même,
Et prêtre du tres saint Tresor essentiel.

En robe d'or il adore, gloire et symbole,
Le vase pur où resplendit le Sang reel.
— Et, ô ces voix d'enfants chantant dans la coupole!

*
* *

Let us listen a moment to the words of three admirable and discriminative admirers of Wagner and his works: —

"There are thousands who lay no store by the philosophy of 'Parsifal,' who yet are moved by the work as nothing else can move them. They regard the ethical subject with no more than the faintest interest. They

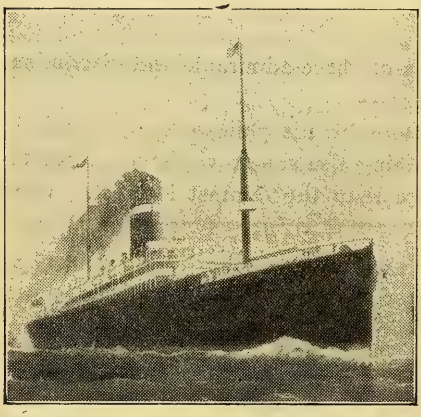
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feel that this philosophy of sin and redemption is only for bruised and broken souls, or for those whose fight has brought them little else but grievous wounds, not for those who love to live light in the spring; and they feel inclined to say of Wagner what Renan said of the similarly self-tortured Amiel,—'He speaks of sin, of salvation, of redemption, and conversion, as if these things were realities.' The robust sense of the world declares that these things are not real; that our terrible problems of life and society are not to be solved by the melancholy dreamers with their mere dream-formulas; that these are only phantasms that beset the path of highly-strung men, not the real shapes to which we owe our strife and suffering. Yet the artistic sense must pass over these defects in the artist's philosophy, so long as the more dynamic quality of his art can shake us to our foundations. It is in this that the power of 'Parsifal' can be seen to lie. That heart-rending wail of Amfortas, that seems to express the quintessence of agony, moves us not because we are particularly interested in him as a type of one order of sin, but because we feel for him as a human being. It is superfluous to urge that to look at the drama in this way is to fly in the face of Wagner's obvious purpose; that he meant the drama to be a religious and Christian one, and that admirers are therefore justified in reading into it precisely that philosophy which Wagner intended it should carry. That attitude would be correct enough were we dealing merely with an argumentative treatise upon Christianity. But we



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are not. We are dealing with a work of art that appeals to thousands of human beings who have no sympathy with the religious philosophy embodied in it. If this Christian drama touches those who are not Christians as well as those who are, the explanation can only be that its emotional appeal to us as human beings is infinitely stronger than its appeal to us as religious sectaries. . . . The scenes in which joy and peace are predominant have a calm beauty that is quite unexampled in music. In the wonderful *Charfreitagszauber* of the Third Act we have perhaps the most perfect evidence of the pyschological change that I have referred to as characteristic of Wagner's last years. It needed a quite unusual state of the emotional life to write music so exquisite, so subtle, so imaginative as this, where the strange harmonic strife of the parts, resolving itself as it does into the most tender and consolatory harmony, seems symbolical of that philosophy of Wagner's wherein suffering found its completion and its anodyne in pity. Most remarkable of all is the way in which some of the earlier themes, such as that of the lament of Amfortas, are woven into the picture in a new form, softened and made tender, so that the memory of the former pain seems dissolved in benediction."—ERNEST NEWMAN, "A Study of Wagner" (1899).

*
* *

Parsifal sees that the grief and suffering of the world outweighs and outnumbers its joys, and not only renounces life, but is so overcome with pity for all sufferers as to regard it as his mission to heal and console them. And, having healed and consoled one, he deliberately turns from the green world with its trees and flowers, its dawn and sunset, its winds and waters, and shuts himself in a monkery which has a back garden, a pond, and some ducks. There is only one deadly sin,—to deny life, as Nietzsche says: Carefully to pull up all the weeds in one's garden, but to

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EDITED BY THOMAS TAPPER

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plant there neither flower nor tree,— and this is what "Parsifal" glorifies and advocates. . . . "Parsifal" is commonly treated with respect as a Christian drama,— a superior "Sign of the Cross." I happen to know the four gospels exceedingly well; and I find nothing of "Parsifal" in them. It is much nearer to Buddhism in spirit, in color; it is a kind of Germanized metaphysical Buddhism. Schopenhauer, not Christ, is the hero; and Schopenhauer was only a decrepit Mephistopheles bereft of his humor and inverted creative energy. . . . Nowadays we do not care greatly for the victory, and we go out to fight with a light heart, commencing where Wagner and all the pessimists ended. Wagner wanted the victory, and also, lest he should not gain it, he wanted something to save him from despair. That something he found in pessimism. In his younger days — indeed, until near the last — he forgot all about it in his hours of inspiration, and worked for no end, but for the sheer joy of working. But towards the end of his life, when his inspiration came seldomer and with less power, he worked more and more for the victory, and became wholly pessimistic, throwing away his weapons, and hiding behind self-renunciation as behind a shield. He won a victory more brilliant than ever Napoleon or Wellington or Moltke won, and in the eyes of all men he seemed a great general. But life had terrified him. He had trembled before Wotan's — or Christ's — spear. In his heart of heart he knew himself a beaten man; and he wrote "Parsifal."— JOHN F. RUNCIMAN, "Old Scores and New Readings" (1899).

***

As a beautiful legend, as a gracious story, the work is both appealing and delightful, and doubtless those moments which are claimed as particularly symbolic — such as the Anointing and the Washing of the Feet — are those which appear to the common materialist as the moments which are, as a matter of fact, particularly beautiful. But the thing is, of course, to be judged not as a symbolic or as an allegorical work, but simply as a work of art. . . . Just now I compared the whole work to the opening and shutting of a flower, and I would use the same illustration to describe the separate motives, and particularly the Good Friday music of "Parsifal." They open, as it were, like the petals of a flower,

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slowly expanding, to reveal the depth and beauty of the blossom, and they close rhythmically, leaving unutterable memories and dim, tearful signs of beauty within the inner circles of the heart. They are full of thoughts that lie too deep for tears. Long after the ear has listened to the actual sound, they return with a power, with an overwhelming and indefinite shadowing, that make this music a thing forever apart and sacred. — VERNON BLACKBURN, "The Fringe of an Art" (1898).

***

The "Good Friday Spell" was first played here at a Boston Symphony Orchestra Concert, Feb. 16, 1884.

"Parsifal" was performed here in concert form under the direction of Mr. Lang, April 15, 1891, with Mrs. Mielke, Messrs. Dippel, Reichmann, Meyn, and Fischer. The orchestra was from the Metropolitan Opera House, New York. It was performed again under Mr. Lang, May 4, 1892, with the substitution of Mr. Henschel for Mr. Reichmann.

SYMPHONY IN C MINOR, NO. 3, OPUS 78 . . . CAMILLE SAINT-SAËNS.

(Born at Paris, Oct. 9, 1835; still living there.)

This symphony was written for the London Philharmonic Society, and first performed at a concert in London, May 19, 1886, when the composer conducted. It was performed at Aix-la-Chapelle in September of that year under the direction of the composer; at a concert of the Paris Conservatory, Jan. 9, 1887; and in New York at a concert of the Philharmonic Society (Theodore Thomas, conductor), Feb. 19, 1887. The first performance in Boston was at a Symphony Concert, Feb. 16, 1901.

This sketch of the symphony was prepared for the first performance in London, undoubtedly with the sanction and assistance of Saint-Saëns. I quote from the French version used at the Conservatory concert in 1887.

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The composer thinks that the time has come for the symphony to benefit by the progress of modern instrumentation, and he therefore establishes his orchestra as follows: 3 flutes, 2 oboes, 1 cor anglais, 2 clarinets, 1 bass clarinet, 2 bassoons, 1 double bassoon, 4 horns, 3 trumpets, 3 trombones, 1 tuba, 3 kettle-drums, organ, piano (now for two hands and now for four), 1 triangle, a pair of cymbals, big drum, and the usual strings.

After an introduction (*Adagio*) of a few plaintive measures the string quartet exposes the initial theme, which is sombre and agitated (*Allegro moderato*). The first transformation of this theme leads to a second motive, which is distinguished by greater tranquillity; and after a short development, in which the two themes are presented simultaneously, the motive appears in a characteristic form, for full orchestra, but only for a short time. A second transformation of the initial theme includes now and then the plaintive notes of the Introduction. Varied episodes bring gradually calm, and thus prepare the *Adagio* in D-flat. The extremely peaceful and contemplative theme is given to the violins, violas, and 'cellos, which are supported by organ chords. This theme is then taken by clarinet, horn, and trombone, accompanied by strings divided into several parts. After a variation (in arabesques) performed by the violins, the second transformation of the initial theme of the *Allegro* appears again, and brings with it a vague feeling of unrest, which is enlarged by dissonant harmonies. These soon give way to the theme of the *Adagio*, performed

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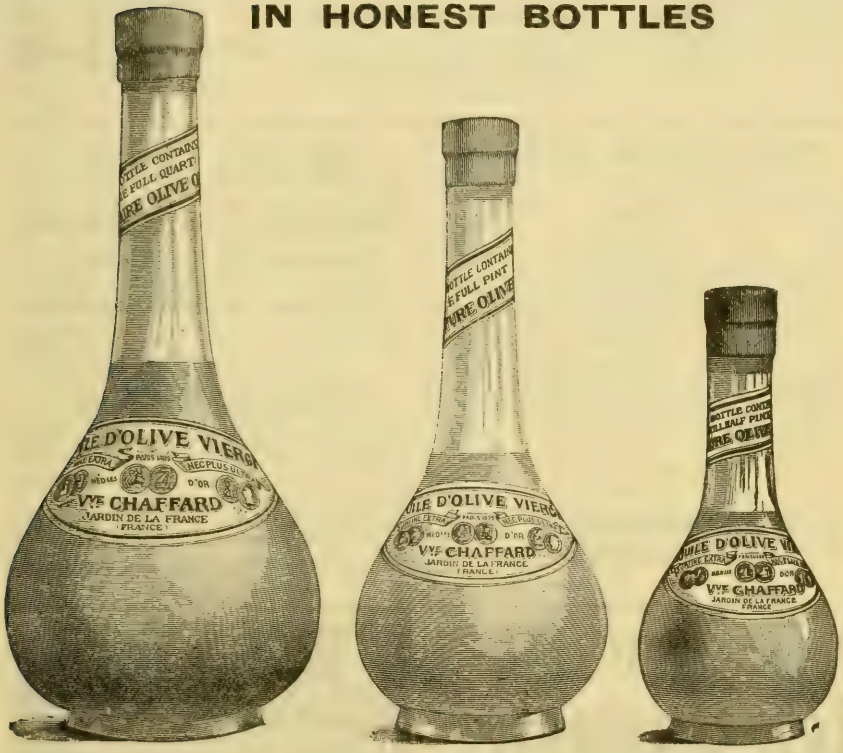
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this time by some of the violins, violas, and 'cellos, with organ accompaniment and with a persistent rhythm of triplets presented by the preceding episode. This first movement ends in a Coda of mystical character, in which are heard alternately the chords of D-flat major and E minor.

The second movement begins with an energetic phrase (*Allegro moderato*), which is followed immediately by a third transformation of the initial theme in the first movement, more agitated than it was before, and into which enters a fantastic spirit that is frankly disclosed in the *Presto*. Here arpeggios and scales, swift as lightning, on the piano, are accompanied by the syncopated rhythm of the orchestra, and each time they are in a different tonality (F, E, E-flat, G). This tricky gayety is interrupted by an expressive phrase (strings). The repetition of the *Allegro moderato* is followed by a second *Presto*, which at first is apparently a repetition of the first *Presto*; but scarcely has it begun before a new theme is heard, grave, austere (trombone, tuba, double-basses), strongly contrasted with the fantastic music. There is a struggle for the mastery, and this struggle ends in the defeat of the restless, diabolical element. The new phrase rises to orchestral heights, and rests there as in the blue of a clear sky. After a vague reminiscence of the initial theme of the first movement, a *Maestoso* in C major announces the approaching triumph of the calm and lofty thought. The initial theme of the first movement, wholly transformed, is now exposed by divided strings and the piano (four hands), and repeated by the organ with the full strength of the orchestra. Then follows a development built in a rhythm of three measures. An episode of a tranquil and pastoral character (oboe, flute, cor anglais, clarinet) is twice repeated. A brilliant Coda, in which the initial theme by a last transformation takes the form of a violin figure, ends the work; the rhythm of three measures becomes naturally and logically a huge measure of three beats; each beat is represented by a whole note, and twelve quarters form the complete measure.

*
* *

This symphony is dedicated to the memory of Franz Liszt.

Liszt died at Bayreuth, July 31, 1886. The symphony was performed at London before his death.

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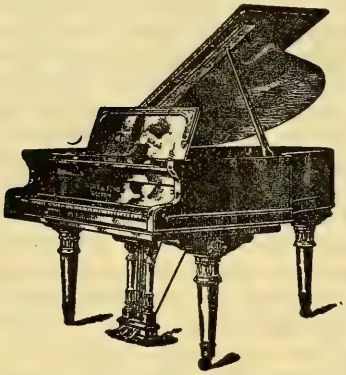
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SATURDAY EVENING, APRIL 5, at 8.00 o'clock.

PROGRAMME.

Mendelssohn . . . . . Overture, "Fingal's Cave"

Vincent d'Indy — Symphony on a Mountain Air for Orchestra and Piano
(Piano part, Mr. HAROLD BAUER.)
(First time.)

Dvorák . . . . . From the Legend S.

Tschaikowsky . . Symphonic Poem, "Francesca da Rimini"

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Sale of seats begins next Monday morning at the hall.

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by HAROLD

B A U E R

Saturday Afternoon, April 12

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Tickets now on sale at the hall.

Mr. STEPHEN TOWNSEND

Will give a

SONG RECITAL

on Tuesday Evening, April 15, at 8.15 o'clock, in STEINERT HALL

Tickets, $1.00 and $1.50 (every seat reserved), for sale at the hall.

The programme will include "Sea Pictures," by Elgar; two Arias from "Azara," by J. K. Paine; Ballad, "Archibald Douglas," by Loewe; and some of the latest songs by Miss Lang and Mr. Foote.

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Miss LOUISE AINSWORTH

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In Steinert Hall on Wednesday Evening, April 9, at 8 o'clock

Mr. JACQUES HOFFMANN, Violinist, and
Mr. CARL BARTH, 'Cellist, assisting.

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By Madame ELSA

von GRAVE-JONÁS

Tickets will be on sale at Steinert Hall box office on and after March 31.

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BLAUVELT

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To take place in STEINERT HALL on Tuesday Afternoon, April 15, at 3 o'clock.

Assisted by Mr. OTTO FRITZSCHE, Clarionettist.
Mr. J. WALLACE GOODRICH, Pianist.

Tickets are now on sale at the hall

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Mr. EMIL MOLLENHAUER, Conductor

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Mr. ALFRED DE VOTO, Pianist

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Good Friday, March 28, 1902, 7.30 P.M.

Bach's Passion Music

(According to St. Matthew)

Soprano, Miss Charlotte Maconda
Alto, Miss Gertrude May Stein
Tenor, Mr. William H. Rieger
Bass, Mr. Gwilym Miles
Bass, Mr. L. Willard Flint

With a chorus of sixty boys from the choirs of St. Paul's Church, Boston, and Appleton Chapel (Harvard College)

Easter Sunday, March 30, 1902, 7.30 P.M.

The Creation

(Haydn)

Soprano, Mrs. Emma Juch
Tenor, Mr. Ben Davies
Bass, Mr. Jos. Baernstein

TICKETS, $2.00, $1.50, $1.00

The sale will begin Monday, March 24, at 8.30 A.M., at Symphony Hall (telephone, Back Bay 1492), and also at Wright & Ditson's, 344 Washington Street (telephone, Main 2191).

Information in regard to the sale of tickets, etc., can be obtained by addressing the Secretary.

WILLIAM F. BRADBURY, Secretary

March 15, 1902
369 Harvard Street, Cambridge

Chickering Hall. Monday Evening, March 31, at 8.

The LONGY CLUB.

G. LONGY, Oboe. A. MAQUARRE, Flute. V. LEBAILLY, Clarinet.
A. DEBUCHY, Bassoon. A. HACKEBARTH, Horn.

PROGRAMME.

SAINT-SAENS *Caprice sur des airs danois*, for Flute, Oboe, Clarinet, and Piano

V. D'INDY . . . . Trio for Piano, Clarinet, and Violoncello

A. BIRD . . Serenade for Two Flutes, Two Oboes, Two Clarinets, Two Horns, and Two Bassoons

(Awarded the Paderewski prize for chamber music compositions.)

Assisting Artists: Messrs. **Alwin Schroeder,** H. GEBHARD, C. LENOM, O. BROOKE, P. METZGER, F. HEIN, and J. HELLEBERG.

Chickering Hall. Thursday Evening, April 3, at 8.15.

Four Chamber Concerts.

Fourth in the series.

MISS EDITH THOMPSON, Pianist.

MR. T. ADAMOWSKI, Violinist.

MR. JOSEF KELLER, 'Cellist.

Tickets, $1.50. On sale at Symphony Hall and at hall evening of concert.

SYMPHONY HALL, Wednesday Evening, April 2, at 8

ORGAN RECITAL

. . . BY . . .

Mr. Edwin H. Lemare

(Hon. Fellow and Professor of the Royal Academy of Music, London, Organist and Director of the Choir, Saint Margaret's, Westminster)

PROGRAM

1.	Fantasie in E major	Wostenholme
2.	*a.* Nocturne in B minor *b.* Pastorale in E	Lemare
3.	Toccata, Adagio, and Fugue in C major	Bach
4.	Angel Scene from "Hänsel und Grätel"	Humperdinck
5.	Etude Symphonique	Bossi
6.	Intermezzo in D-flat	Hollins
7.	Improvisation	
8.	*a.* Andante cantabile *b.* Toccata in F (from Fifth Organ Symphony)	Widor

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Monday, March 31, 1902, at 3 o'clock,

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Poems by Oliver Hereford, from "OVERHEARD IN A GARDEN."
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Mr. LEVERETT B. MERRILL, Bass.

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CHICKERING HALL. Monday Evening, April 7, at 8

EIGHTH AND LAST CONCERT

BY

The Kneisel Quartet

PROGRAMME

Schubert	Quartet in D minor (Op. Posth.)
Bach	Sonate for Violin and Piano
César Franck	Quintet for Piano, two Violins, Viola, and Violoncello, in F minor

Assisting artist, Mr. HAROLD BAUER

TWENTY-FIRST SEASON, 1901-1902.

Sanders Theatre, Cambridge

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Ninth Concert
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This letter from JEAN and EDOUARD de RESZKE explains itself.

Sig. E. DEL FANTIS: BOSTON, April 12, 1901.

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Sincerely yours,

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Yours faithfully,

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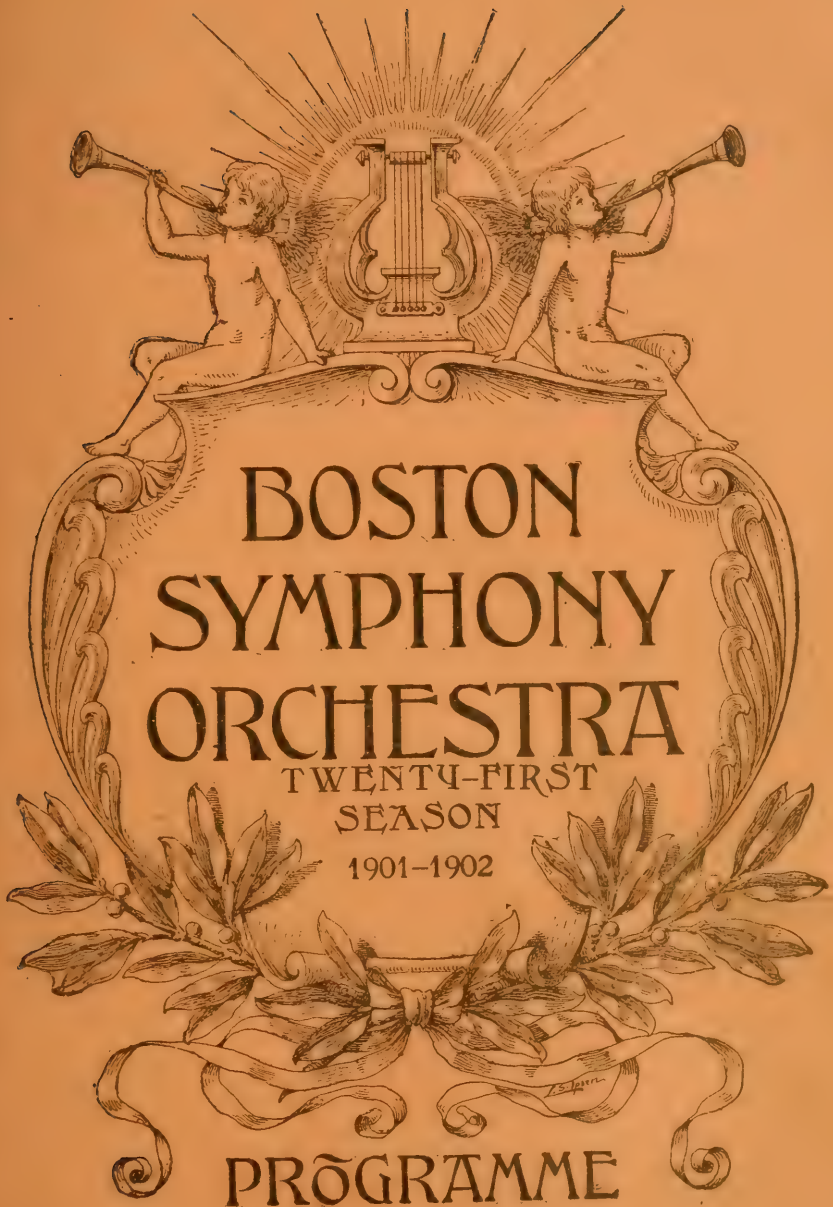
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TWENTY-FIRST SEASON

1901–1902

PROGRAMME

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DECEMBER 12, 1901.

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With admiration for the loyalty with which you work toward your lofty ideal, and with sincere wishes for your continued success, I am,

Very truly yours,

(Signed) EMIL MOLLENHAUER.

Boston Symphony Orchestra.

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1901–1902.

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WITH HISTORICAL AND DESCRIPTIVE
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Twentieth Rehearsal and Concert.

FRIDAY AFTERNOON, APRIL 4, at 2.30 o'clock.

SATURDAY EVENING, APRIL 5, at 8.00 o'clock.

PROGRAMME.

Mendelssohn . . . . Overture, "Fingal's Cave," Op. 26

D'Indy Symphony on a Mountain Air for Orchestra and Pianoforte, Op. 25

I. Assez lent, modérément animé, un peu plus vite, etc.
II. Assez modéré, mais sans lenteur.
III. Animé.

(Mr. HAROLD BAUER, Pianist.)
(First time.)

Dvorák . . . . . Excerpts from "Legends," Op. 59

I. Allegretto.
II. Molto moderato.
III. Allegro giusto.
IV. Molto maestoso.

Tschaikowsky . "Francesca da Rimini," Orchestral Fantasia after Dante, Op. 32

The Pianoforte is a Mason & Hamlin.

There will be an intermission of ten minutes after the Symphony.

Patrons unable to remain until the close of the concert are urgently requested to leave the hall during a pause in the programme.

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Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

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Felix Mendelssohn–Bartholdy.

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

In August, 1829, Mendelssohn saw Staffa and Fingal's Cave. He at once determined to picture the scenes in music, and he wrote to his sister on August 7: "In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there." Then he gave the twenty measures which form the opening of the overture. Ferdinand Hiller, who lived with Mendelssohn in Paris during the winter of 1831–32, wrote: "Mendelssohn has brought with him also the sketched score of the 'Hebrides' overture. He told me how the thing came to him in its full form and color when he saw Fingal's Cave, and he also informed me how the first measures, which contain the chief theme, had come into his mind. In the evening he was making a visit with his friend Klingemann on a Scottish family. There was a piano in the parlor; but it was Sunday, and there was no possibility of music. He employed all his diplomacy to get at the piano for a moment; and, when he had succeeded, he dashed off the theme out of which the great work grew. It was finished at Düsseldorf, but only after an interval of years."

Mendelssohn finished his first version of the overture in Rome. The autograph score is dated Dec. 16, 1830, and on December 30 he wrote: "The 'Hebrides' is finished at last." So Mr. Stratton says; but Lampadius quotes a letter written Nov. 16, 1830, in which Mendelssohn says he has finished the overture. He also quotes from a letter dated December 20: "The 'Hebrides' is done at last and is a curious thing."

Mendelssohn took the score to Paris, and he wrote Jan. 12, 1832, that he did not produce it then, because it was not "quite right": "The middle portion in E (*forte*) is too stupid, and the whole working-out smells more

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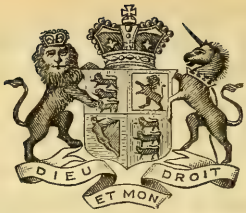
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of counterpoint than of train-oil, sea-gulls, and salt fish, and must be all altered."

The overture was performed at a Philharmonic Concert in London, May 14, 1832. The composer, who conducted, wrote: "It went splendidly, and sounded so droll amongst all the Rossini things." The *Athenæum* said that, as descriptive music, it was a failure. George Hogarth says of the overture in his "Philharmonic Society of London" (1862): "It at once created a great sensation,—a sensation, we need scarcely add, that has not been diminished by numberless repetitions. At a general meeting of the Society on the 7th of June, 1832, Sir George Smart read a letter from Mendelssohn requesting the Society's acceptance of the score of this overture;* and it was resolved to present him with a piece of plate in token of the Society's thanks, which was forthwith done." The *Harmonicon* praised the overture highly, and said that the key of B minor was well suited to the purpose.

The overture has borne various titles. When it was first performed by the Philharmonic, London, it was called "The Isles of Fingal." Mendelssohn in letters referred to it as "The Hebrides," "The Solitary Island." The first published score bore the title, "Die Fingals-Höhle"; but "Die Hebriden" was on the orchestral parts.

The first performance in the United States was by the Philharmonic Society of New York, Nov. 16, 1844. The overture was performed at a concert of the Boston Academy of Music, Feb. 22, 1845. It was played at a concert on March 15 of the same year, and the programme published this explanatory note: "This piece seems to be intended, in some degree, as a description both of the scene itself and of the feelings produced by it."

* Mr. Stratton says: "Mendelssohn gave the original score of the 'Hebrides' overture to Moscheles, and some fifty years later it was perused by Gounod, who placed a D for the double-basses in the third bar, making a note to the effect that Mendelssohn must have forgotten it. As Mendelssohn was not in the habit of neglecting the slightest detail, it may be questioned whether he did not intentionally give that note to the violoncellos instead." See "Mendelssohn," by S. S. Stratton, p. 204 (London, 1901), and Mendelssohn's Letters to I. and C. Moscheles, pp. 76, 77, 83 (Boston, 1888).

(In press.)

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Chiefly on account of this overture Wagner characterized Mendelssohn as a "*feinsinniger Landschaftsmaler*,"— an exquisite landscape painter. (See "La Musique dans la Nature," by H. Lavoix, the younger (Paris, 1873); "Les Musiciens Paysagistes," by Jules Carlez (Caen, 1870); and, for an acute study of Mendelssohn's talent and limitations, "Vom Geistreichen in der Musik," by Paul Marsop, published in *Die Musik* for January, 1902.

SYMPHONY FOR ORCHESTRA AND PIANOFORTE ON A FRENCH MOUNTAIN SONG, OPUS 25 . . PAUL MARIE THÉODORE VINCENT D'INDY.

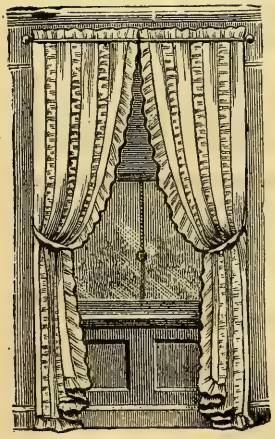
(Born at Paris, March 27, 1852*; now living at Paris.)

This "Symphonie en 3 parties, pour piano et orchestre, sur un air montagnard français," was composed in 1886. It was performed at a Lamoureux Concert, Paris, March 20, 1887, when the pianist was Mrs. Bordes-Pène.

The folk-melody chosen by d'Indy is one that may be heard between Tortous and Bouchard in the Cévennes, "sung afar off with full voice by a young girl." Reference is made to it in "Chansons Populaires," collected in the Viverais and the Vercors by Vincent d'Indy, and arranged

*Baker's Biographical Dictionary of Musicians (1900), Riemann's Musik Lexikon (1899), Grove's Dictionary of Music and Musicians, and Constant Pierre's "Le Conservatoire National de Musique et de Déclamation" (1900) give 1851 as the year of d'Indy's birth. Adolphe Jullien, the author of the biographical sketch in Grove's Dictionary, says that the date 1851 as given by him is "verified by register of birth." Mr. d'Indy in an autograph sketch of his life and career, prepared for "Famous Composers" (New Series, vol. i., Boston, 1900), gave 1852 as his birth-year.— ED.

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with a preface and notes by Julien Tiersot (Paris, 1892). The air is given in notation by Tiersot in his "Histoire de la Chanson Populaire en France" (Paris, 1889, p. 104). Tiersot says: "The high mountains give to folk-airs that become acclimated to their altitude something of the purity of their atmosphere. It seems as though there were in these mountain songs — they are generally songs of shepherds — something fluid, ethereal, a gentleness that is not found in folk-songs of the plains." He quotes one of these airs, and then says: "It is the same melodic essence that, in spite of diversities of form, still flavors Alpine songs, of which the Swiss *Ranz des Vaches* are types known to every one. It is the same spirit that distinguishes that air of the Cévennes which Mr. Vincent d'Indy took for the theme of a symphonic work lately performed."

D'Indy calls his work a symphony. It is not a piano concerto: the piano enters occasionally as a solo instrument, but for the most part it is treated as an orchestral instrument. One of the interesting features of this symphony, which might be called a fantasia, is the manner in which both harp and piano are used together, in opposition, and in various instrumental combinations. The symphony is built on the theme of pastoral character, as Berlioz's "Symphonie Fantastique" was built on an "*idée fixe*," the melody that haunted the young artist.

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The following analysis is a paraphrase of an article prepared by Dr. Heinrich Reimann: —

The first movement begins with a short introduction (G major), which acquaints us with the mountain song (cor anglais), the chief theme of the whole work, accompanied simply. The air is repeated by the first flute, accompanied by clarinets and strings (tremolo); horn and bassoon join themselves thereto; then the trumpet takes the first three tones of the air (trombones follow), and prepares the introduction of the piano, whose task is to accompany with figuration a new theme (No. 2) (first bassoon, double-basses, 'cellos, and then violas). This second theme by modulation grows in strength until a *fortissimo* is reached; then the piano for the first time takes this theme; bassoon, then clarinet, horn, and finally bass clarinet remind us of the mountain air, while the lively figuration of the piano little by little grows quiet. A mysterious tremolo of strings and soft chords of harp and piano lead to a middle theme in B major of a somewhat livelier tempo. Gentle chords of violins accompany the melody of harp and flute, which is surrounded by the piano with arabesques. A secondary theme of some importance enters, then the middle theme returns after bold modulations. The parts of piano, harp, flutes, clarinets, become wholly figuration. Then re-enters the secondary theme, with a second theme as an intermediary; and, after preluding by the violins, the piano repeats it. An oboe solo anticipates the tonality of the second movement, B-flat. The theme No. 2 appears in deep stringed instruments and bassoons, while harp and piano interchange ascending chords, and flutes and clarinets descending; the trumpet sings the mountain air until theme No. 2 is repeated by the piano. The mountain air swells to *fortissimo*, but quickly falls again to *pianissimo*. The violins take up the intermediary and secondary theme, the piano accompanies in figuration, the harp in harmonics, and the bass clarinet intones the

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mountain air, while the bassoon soon follows with theme No. 2. Again the trumpet chants the mountain air, which rises to a *crescendo* with the whole orchestra. There are brilliant scale passages for harp and piano. The middle and secondary themes follow. A short Coda begins with the entrance of the mountain air in the original form, accompanied by a light tremolo of violas and 'cellos with interesting harmonic progressions. The harp and the piano remind us in turn of the middle theme. The movement ends with delicately colored instrumentation, with the violins divided into eight parts.

The piano begins the second movement with the mountain air in a new form, and the shifting between 3-4 and 2-4 is preserved nearly throughout the whole movement. A secondary theme is derived from the motive given to the strings. It is worked out for some time by piano and bassoons, then there is a modulation to G-flat major, a return to the opening theme of the movement. The piano is used chiefly in accompaniment. There is livelier expression as well as pace. The mountain air as a horn fanfare is coupled with a resounding drum-roll on C. The first horn, muted, repeats the theme, and introduces a new variant of the mountain air in mysterious, sombre tone-color. The secondary theme appears as a *basso ostinato*, rising gradually and chromatically. The first theme alternates between wind and strings, until finally the first theme of this movement is established forcibly. The mood grows quieter; three flutes bring

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in the secondary theme; the horns sound the mountain air to a light tremolo of strings, piano, and flutes. The first theme of this movement is played by a solo viola. The movement ends with a tender clarinet phrase, accompanied by gentle piano figuration. The harp, which elsewhere is the inseparable companion of the piano in the symphony, is silent in this movement.

The piano and the harp begin the third movement with a variation of the first measure of the mountain air. This motive is used *ostinato*, while wood-wind instruments sing the mountain air in another form. After the other instruments enter, there is a long *diminuendo*, which introduces a theme (clarinet) that becomes an expressive song (violins). The piece soon assumes the character of a tarantella. The mountain air as declaimed in this movement by the wood-wind is given to the wind *ff* in various tonalities. Themes of the second movement are used. There is a variant of the mountain air for the piano, and the expressive melody before the tarantella is used. A mighty orchestral E-flat stands obstinately against the final chord of G given to the piano.

Mr. Hugues Imbert defines the third movement as a kermis in the blaze of the sun.

The symphony is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, cor anglais, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, tuba, kettle-drums, big drum, cymbals, triangle, harp, piano, and strings. It is dedicated to Mrs. Bordes-Pène.

***

D'Indy was always a lover of nature. His family came originally from Verdieux in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. There is much of granite and gneiss, there are many traces of comparatively recent volanic eruptions; but the soil of the plains is rich, there are charming meadows, and the mulberry and the vine flourish profusely. D'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the

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Engadine, the Black Forest. He has listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887, he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art." His love of nature is seen in "Poème des Montagnes," suite for piano (1881), "La Forêt Enchantée," symphonic ballad (1878); Fantasia for oboe and orchestra on some folk-tunes (1888), "Tableaux de Voyage," pieces for piano (1889); and chamber music by him suggests the austerity of mountain scenery.

In his childhood d'Indy loved folk-tales and fantastic stories. Then he read eagerly the works of Uhland, Hoffmann, Poe. There came the worship of Dante, and then he came under the influence of Shakespeare, Molière, Schiller, Goethe. Flaubert, especially by his "Temptation of Saint Anthony," made a profound impression on him. In painting he prefers the masters of the fourteenth and fifteenth centuries, and he confesses frankly that he experiences a greater and more artistic stimulus in the presence of the Assyrian art long before Christ than in the presence of the art known to Pericles. Imbert says that he will remain for hours in contemplation before the pictures of certain primitive German or Flemish painters, while the marvellous compositions of the Italian painters of the Renaissance leave him cold. "So that one may well trace in his preference for the colossal and rude works of earlier times, and in his disdain for the charming creations of the Renaissance, the determination to keep from his music all that seems to him to have the least affectation, or that which is merely graceful or tender."

***

These works by d'Indy have been played in Boston: —

ORCHESTRA: Variations, "Istar" (Symphony Concerts, Feb. 18, 1899, April 13, 1901); Suite, "Médée" (Symphony Concert, Feb. 10, 1900); Symphony for Orchestra and Piano on a Mountain Air (Symphony Concert,

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April 5, 1902); Introduction to Act I., "Fervaal" (Orchestral Club, Jan. 7, 1902).

CHAMBER MUSIC: Piano Quartet, Op. 7 (Ysaye and others, April 16, 1898, Kneisel Concert, Nov. 18, 1901); String Quartet, Op. 45 (Kneisel Concert, Dec. 3, 1900); Chanson et Danses for flute, oboe, 2 clarinets, horn, 2 bassoons (Longy Club, Jan. 9, 1901); Trio for clarinet, 'cello, and piano, Op. 29 (Longy Club, March 31, 1902).

D'Indy's "Lied Maritime" has been sung here more than once.

LEGENDS, OPUS 59 . . . . . ANTON DVOŘÁK.

Born at Mühlhausen (Nelahozeves), near Kralup, Bohemia, Sept. 8, 1841; now living at Prague.)

The Legends, two sets of five each, were written originally by Dvořák as piano pieces for four hands, and were afterward orchestrated by him. They were published in 1882; and that year three of them, Nos. 2, 5, 6, were played by the Philharmonic Society, Vienna. Hanslick then wrote a long review of the pieces. He described them as small pictures, each perfect in itself. "The title justifies a certain narrative, moderately epic tone, which now sinks to mysterious whispers, and now rises to graphic description. What is really told, no one can say; but there is the feeling that it is something fantastic, wonderful. Dvořák is a true musician. He does not attempt to paint with heads of notes. He does not bind

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The Legends are dedicated to Eduard Hanslick.

The four Legends chosen for performance at this concert were first played in Boston at a Symphony Concert, Nov. 6, 1886.

"FRANCESCA DA RIMINI," FANTASIA AFTER DANTE, OPUS 32.

PETER ILJITSCH TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, Nov. 5–6, 1893.)

The score of this fantasia bears for motto lines from the fifth canto of Dante's "Inferno." They begin with

Nessun maggior dolore,
Che ricordarsi del tempo felice
Nella miseria;

and they end with the last line of the canto. These verses of Dante are preceded by words in Italian which have thus been Englished: —

"Dante arrives in the second circle of hell. He sees that here the incontinent are punished, and their punishment is to be tormented continually by the cruelest winds under a dark and gloomy air. Among these tortured ones he recognizes Francesca da Rimini, who tells her story."

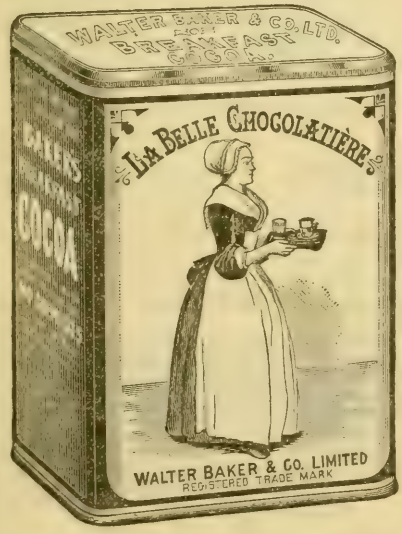
The fullest explanation of this fantasia is Dante's story of Francesca. I quote from the translation by John A. Carlyle: —

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Now begin the doleful notes to reach me; now am I come where much lamenting strikes me. I am come into a part void of all light, which bellows like the sea in tempest, when it is combated by warring winds. The hellish storm, which never rests, leads the spirits with its sweep; whirling, and smiting it vexes them. When they arrive before the ruin, there the shrieks, the moanings, and the lamentation; there they blaspheme the divine power.

I learnt that to such torment were doomed the carnal sinners, who subject reason to lust. And as their wings bear along the starlings, at the cold season, in large and crowded troop; so that blast, the evil spirits. Hither, thither, down, up, it leads them. No hope ever comforts them, not of rest but even of less pain. And as the cranes go chanting their lays, making a long streak of themselves in the air; so I saw the shadows come, uttering wails, borne by that strife of winds. Whereat I said: "Master, who are those people, whom the black air thus lashes?"

"The first of these concerning whom thou seekest to know," he then replied, "was Empress of many tongues. With the vice of luxury she was so broken, that she made lust and law alike in her decree, to take away the blame she had incurred. She is Semiramis, of whom we read that she succeeded Ninus, and was his spouse. She held the land which the Soldan rules. That other is she* who slew herself in love, and broke faith to the ashes of Sichæus. Next comes luxurious Cleopatra."

Helena I saw, for whom so long a time of ill revolved; and I saw the great Achilles,† who fought at last with love. I saw Paris, Tristan. And more than a thousand shades he shewed to me, and with his finger named them, whom love had parted from our life. After I had heard my teacher name the olden dames and cavaliers, pity conquered me, and I was as if bewildered.

I began: "Poet, willingly would I speak with these two that go together, and seem so light upon the wind."

And he to me: "Thou shalt see when they are nearer to us; and do thou then entreat them by that love, which leads them; and they will come."

Soon as the wind bends them to us, I raise my voice: "O wearied souls! come to speak with us, if none denies it."

As doves called by desire, with open and steady wings fly through the air to their loved nest, borne by their will; so those spirits issued from the band where Dido is, coming to us through the malignant air. Such was the force of my affectuous cry.

"O living creature, gracious and benign! that goest through the black air, visiting us who stained the earth with blood. If the King of the Universe were our friend, we would pray him for thy peace; seeing that thou hast pity of our perverse misfortune. Of that which it pleases thee to hear and to speak, we will hear and speak with you, whilst the wind, as now, is silent."

"The town,‡ where I was born, sits on the shore where Po descends to rest with his

*Queen Dido.

†Achilles was slain in the Temple of Apollo, through the treachery of Paris, for love of whose sister Polyxena, he had been induced to leave the Grecian camp.— J. A. C.

‡Ravenna.

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attendant streams. Love, which is quickly caught in gentle heart, took him with the fair body of which I was bereft; and the manner still afflicts me. Love, which to no loved one permits excuse from loving, took me so strongly with delight in him, that, as thou seest, even now it leaves me not. Love led us to one death. Caïna* waits for him who quenched our life." These words from them were offered to us.

After I had heard those wounded souls, I bowed my face, and held it low until the Poet said to me: "What art thou thinking of?"

When I answered, I began, "Ah me! what sweet thoughts, what longing led them to the woful pass!"

Then I turned again to them; and I spoke, and began: "Francesca, thy torments make me weep with grief and pity But tell me: in the time of the sweet sighs, by what and how love granted you to know the dubious desires?"

And she to me: "No greater pain than to recall a happy time in wretchedness; and this thy teacher knows. But, if thou hast such desire to learn the first root of our love, I will do like one who weeps and tells.

"One day, for pastime, we read of Lancelot,† how love constrained him. We were alone and without all suspicion. Several times that reading urged our eyes to meet, and changed the color of our faces. But one moment alone it was that overcame us. When we read how the fond smile was kissed by such a lover, he, who shall never be divided from me, kissed my mouth all trembling. The book, and he who wrote it, was a Galeotto. That day we read in it no farther."

Whilst the one spirit thus spake, the other wept so, that I fainted with pity, as if I had been dying; and fell, as a dead body falls.

Francesa was the daughter of Guido da Polenta, Lord of Ravenna, and wife of Gianciotto Malatesta, son of the Lord of Rimini. The lover, Paolo, or Polo, Malatesta, was the brother of the husband, who discovered their love, and slew them both with his own hand. The story is told at length by Boccaccio in his Commentary, and Leigh Hunt retold the tale in his "Stories from the Italian Poets," Appendix II. Guido was rude in appearance and a cripple. Paolo was "a handsome man, very pleasant, and of a courteous breeding," and he was pointed out to Francesca as her future husband, so that she put in him her whole affection, and did not know the deceit until the morning ensuing the marriage, "the which discovery moved her to such disdain, that she became not a whit the less rooted in her love for Paolo." Boccaccio says: "Nevertheless, that it grew to be unlawful I never heard, except in what is written by this author (Dante), and possibly it might so have become; albeit, I take what he says to have been an invention framed on the possibility, rather than anything which he knew of his own knowledge." When Gianciotto struck at Paolo, Francesca ran between them, and the dagger went into her breast, "by which accident, being as one who had loved the lady better than himself,

* Caïna, Cain's place in the lowest circle of hell, occupied by fratricides, ètc.— J. A. C.

† Lancelot of the Lake, in the old Romances of the Round Table, is described as "the greatest knight of all the world"; and his love for Queen Guenever, or Ginevra, is infinite. Galeotto, Gallehaut, or Sir Galahad is he, who gives such a detailed declaration of Lancelot's love to the Queen; and is to them, in the romance, what the book and its author are here to Francesca and Paolo.— J. A. C.

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he withdrew the dagger and again struck at Paolo and slew him; and so, leaving them both dead, he hastily went his way and betook him to his wonted affairs; and the next morning the two lovers, with many tears, were buried together in the same grave."

Dante undoubtedly heard the story from his friend, Guido Novello of Ravenna, who was the son of Francesca's brother, although some have thought that Guido was her father.

***

This fantasia was published in 1876. Tschaikowsky at first intended to write an opera on this subject. A libretto by Zvantseff pleased him, and he began work; but the librettist, so the story goes, insisted that his book should be treated according to Wagnerian theories and principles. Tschaikowsky refused to write otherwise than in accordance with his own convictions, and the opera was abandoned. He told his friend Kashkin that Gustave Doré's drawings for Dante's "Divine Comedy" had influenced his tone-picture of "Hell's Whirlwind."

When Tschaikowsky visited Berlin in 1888, the Philharmonic Society wished him to attend an extra concert devoted exclusively to his compositions. "I considered," wrote Tschaikowsky in his diary, "and still consider, my overture '1812' as a very mediocre piece, which has only local and patriotic importance, and is suitable only for Russia." They proposed to play this overture because it had already been performed several times with success in Berlin. "I, on the other hand, thought that my fantasy, 'Francesca da Rimini,' should be the chief number." The president of the society, Mr. Schneider, thought it would be dangerous to perform "such a difficult work," especially as a favorable reception by the public was doubtful. "We agreed to consult Hans von Bülow, who was as well acquainted with my music as with the taste of the Berlin public. To my

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great astonishment he was decidedly of Mr. Schneider's opinion, so I gave in." * And yet von Bülow wrote from London, in 1878, to the *Signale* in a eulogy of Tschaikowsky, in which he hailed him as "a genuine tone-poet, *sit venia verbo*": "His new string Quartet in E-flat minor, his Second Symphony, his orchestral fantasia, 'Francesca da Rimini,' have indeed charmed,— yes, intoxicated,— through their freshness, strength, depth, and originality, my sated, if not used-up, ears."

*
* *

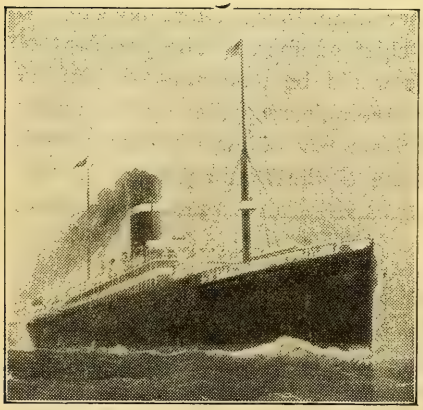
The fantasia begins with an *Andante lugubre*, that passes, in gradually rising intensity, to an *Allegro vivo*, which is the essential point of this section,— the musical picture of those whose punishment is

> "To be imprisoned in the viewless winds,
> And blown with restless violence round about
> The pendent world."

The chief theme of lamentation and shudder, on which the first section is built, appears at the very beginning.

The movement grows livelier, but the mood is the same. "Pale, tormented, shadowy figures approach; they increase in number; orchestral spasm follows spasm; and then there is rest, there is awful silence." The chief theme returns and introduces the *Allegro vivo* (6-8). From this

* See Tschaikowsky's "Musikalische Erinnerungen" (Berlin, s. d.), p. 68. Rosa Newmarch, in her "Tschaikowsky," says the discarded piece was "Romeo and Juliet."— Ed.



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theme, transformed, presented by the horns and repeated by the bassoons, a second chief theme is developed, to which in the gradual development a contrapuntal theme of much importance is bound. Both themes, advancing through chromatic progressions and interrupted by tremolo figuration, are repeated in a long-drawn *crescendo* that bursts in a climax *fff* with the second chief theme. The important contrapuntal theme reappears in the brass, while the second chief theme descends chromatically to a long-held organ-point on the figure of the initial motive. At last the storm lulls, and the initial theme (horns, cornet, trombones) announces solemnly the approach of Francesca and Paolo. The wood-wind take the theme, and a recitative of strings leads to the second section of the fantasia, *Andante cantabile non troppo.*

After preluding, the clarinet sings a melancholy tune, which is answered by the violins. Mild harmonies bring a return to A minor and the chief theme of this section (oboe, flute), which is now accompanied by strings (*pizzicato*) and a clarinet in triplets.

"This middle section is especially beautiful on account of the original and vaporous accompaniment by three flutes of the chief theme. The contrapuntal motive of the first section enters ('cello) in 12-8, as the thought of remorse, but a delightful melody of the cor anglais and delicate harp-chords dispel the gloomy thoughts; and the picture of the two, happy in their all absorbing, passionate, but disastrous love, is maintained, until the lamenting ghosts re-enter (4-4, *largamente*, triplets in wind instruments, then in the strings). The lovers vanish in an orchestral storm. The third section is like the first in all important thematic conditions."

Thus in substance is the analysis by the annotator of the Berlin Philharmonic Program-books of 1899; but Rosa Newmarch's words are per-

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haps as much to the point: "The two first movements of the fantasia — *Andante lugubre* and *Più mosso* — are clearly intended to illustrate the prose passages from the argument. To the *Allegro vivo* which succeeds it is difficult to assign a definite connection with the text; but with the clarinet cadenza at the close of this movement and the lovely melody which follows it — a melody so entirely characteristic of Tschaikowsky's genius — we seem to hear the spirit-voice of Francesca herself, from which all the horrors of hell have not taken the sweetness of human love and poignant memory."

Leigh Hunt spoke of the episode of Francesca as standing in the Inferno "like a lily in the mouth of Tartarus"; and this comparison may be applied to Tschaikowsky's melody of Francesca.

***

This fantasia was first performed at a concert of the Russian Music Society, Moscow, March 9, 1877.* The first performance in Boston was by the Philharmonic Orchestra, Mr. Listemann conductor, Dec. 31, 1891. The piece was played at these Symphony Concerts, Nov. 2, 1895, March 12, 1898.

***

Francesca and Paolo have inspired many composers. In some of the operas Francesca sees Paolo before her marriage, and is assured that he is Gianciotto, her betrothed; in others she marries the cripple only after she receives the false tidings that Paolo is dead.

OPERAS: "Francesca da Rimini," Strepponi (Padua, 1823); Carlini (Naples, 1825); Mercadante (Madrid, 1828); Quilici (Lucca, 1829); Generali (Venice, 1829); Staffa (Naples, 1831); Fournier-Gorre (Leghorn,

*I am unable to determine whether this date is of the Russian calendar.— ED.

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1832); Morlacchi (not performed, 1836); Tamburini (Rimini, 1836); Borgatta (Genoa, 1837); Maglioni (Genoa, 1840); Nordal (Linz, 1840); Papparlado (not performed, about 1840); Devasini assisted by Meiners and Giunto Bellini (Milan Conservatory, 1841); Canetti (Vicenza, 1843); Brancaccio (Venice, 1844); Zescevich (about 1855); Franchini (Lisbon, 1857); Marcarini (Bologna, 1870); Moscuzza (Malta, 1877); Cagnoni (Turin, 1878); Götz (Mannheim, 1877, text by composer who died before he had finished the orchestration; the third act was completed by Ernst Frank); Ambroise Thomas (Paris, 1882). Then there is the opera, "Les Malatesta," by Morin, a banker (Lyons, 1879).

CANTATAS: "Francesca da Rimini," Flocchi (about 1800); Zingarelli (Rome, 1804); Barthe (Paris, 1854); Petillo (1869); Rossi (1869); Taudou (Paris, 1869); Paul Gilson (Brussels, 1895,—a singular and powerful work: first comes the episode in the "Inferno"; there is then a development of the idea, "Love will never separate us"; Francesca renounces paradise to be with Paolo condemned to eternal flames; the struggle of the two amorous souls, their debate before Minos, in which each begs to be the one sacrificed, the intervention of the angel Gabriel,—these scenes are followed by the triumph of love).

ORCHESTRA: Symphonic poem by Bazzini (Turin, 1879); symphonic prologue by Arthur Foote (Boston, 1891). See the "Inferno" in Liszt's "Dante" symphony.

MUSIC FOR PLAYS: "Francesca da Rimini," drama by d'Annunzio, music by Antonio Scontrino (Rome, 1901); "Paolo and Francesca," tragedy by Stephen Phillips, music by Percy Pitt (St. James's Theatre, London, March 6, 1902).

This list is no doubt incomplete. No one of the operas above mentioned had any stage life; but in consequence of the success of d'Annunzio's play, in which Duse created the part of Francesca, Cagnoni's opera

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***

"The rewards of this world to Tschaikowsky were such as would have maintained Mozart for a far longer period than that of his lifetime; and yet — such is the curse of art — life itself imposed a certain beggary of instinct upon the Russian seer, and he could not do aught but accept the toil of the narrow road. We personally recollect — and it is among the most constant of our expressed reminiscences — the sadness of his face, the inscrutable desire for mystery which seemed to be inscribed thereon, on the occasion of a festival celebration. His life was of unhappiness in thought all compact. The world to him was illuminated by a gray sunlight; and the clouds of life were utterly, irremediably black. His forehead fell deeply, in a straight line over his eyes, the eyebrows making so long and so narrow a division that in a painting they might almost have been signed 'Hokusai.' Still, the brow was large and powerful; and the inequality of expression between either side of the face almost seemed to indicate the presence of that curious malady most incident to genius, hemicrania.

"Tschaikowsky is to the present writer in thought a creature of fate, a man of destiny. He was like one bound by the genii of the 'Arabian Nights.' He caught up life in one long series of ecstatic moods; and the ecstasy of death was in its realization that which has most captured the heart of the world. The world, being that one thing which is the continent of our human life, naturally interests itself with the end of life; and, because the end is as impossible to outstare as the sun itself, any lamentation about the end becomes, for that reason, engrossing and remarkable. Tschaikowsky (with an exquisite utterance that was no less than a sort of summary of his artistic forebears) showed human fear and human help-

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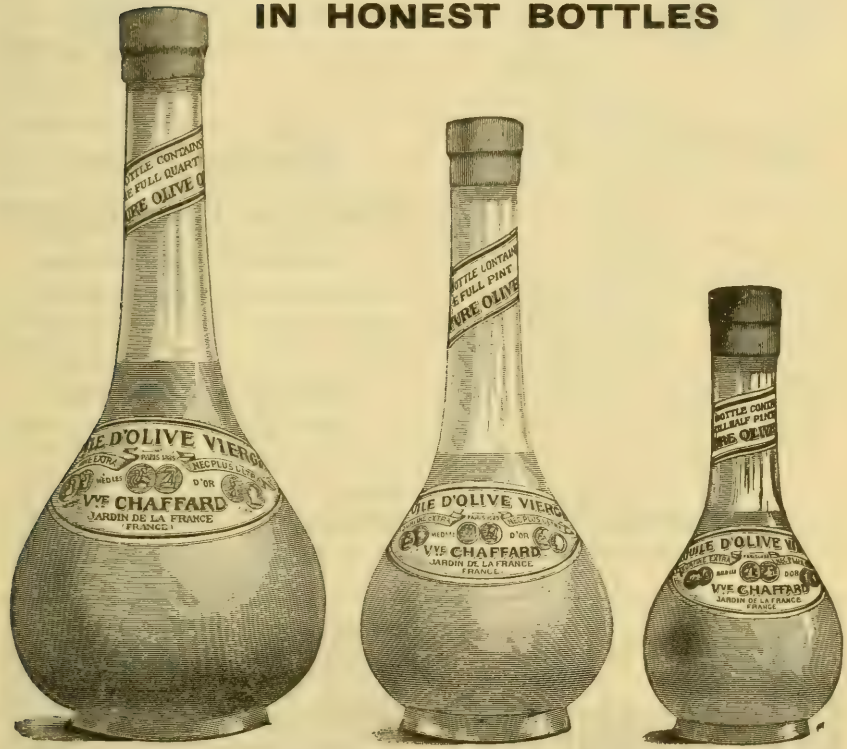
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lessness through the leashes of his enormous artistic accomplishment. That he loved life with a painful affection is obvious to any man who cares to read temperament behind a mass of solidly written notes. Even in the 'Suite' of which we have already spoken in these paragraphs, you can guess dimly the answer that lies behind some of the riddles of his questioning. When he most of all plays the zany, there is still behind the game that solemn forefinger pointing to the unknown; there hides still the artist, who so far has his counterpart in all men of a like kidney that he *must* preach of futurity, that his thought must run before his time, that he is discontent with his immediate day.

"The world naturally cries out against such an one: 'How unreasonable a standpoint! How unproductive a mania! How fruitless an endeavor!' And the world is undoubtedly, from a very business-like point of view, entirely correct. *Carpe diem* is a phrase that is not the sole possession of yester-year; an artist, indeed, wrote the words, but followed not his own gospel, writing as he did for futurity, and even going so far as to proclaim his eternal satisfaction with his everlasting apostasy from his own immortal teaching. So we come back to that doctrine which music, perhaps more than any other art, has taught,— a doctrine as old as the Manichees, of which St. Augustine was, in what are called his unregenerate days, intimately convinced,— that a dual element is busy at work with every step of our lives. Hence you have a hurricane of bad waltzes, of infamous polkas, of superlatively degenerate schottisches; hence you have 'Così fan Tutte,' 'Alceste,' and 'Parsifal.' The man who shall write a careful and laborious volume on 'Manicheism in Music' will have a most interesting field in which to come to the accomplishment of his labors." — VERNON BLACKBURN, in the *Pall Mall Gazette* of March 21, 1902.

***

This fantasia is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, cor anglais, 2 clarinets, 2 bassoons, 4 horns, 2 cornets-à-pistons, 2 trumpets, 3 trombones, tuba, 3 kettle-drums, big drum, cymbals, gong, harp, strings. It is dedicated to Serge Taneïeff.

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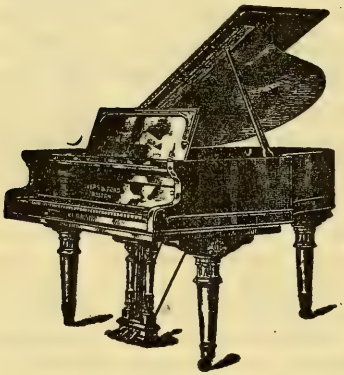
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FRIDAY AFTERNOON, APRIL 11, at 2.30 o'clock.

SATURDAY EVENING, APRIL 12, at 8.00 o'clock.

PROGRAMME.

Beethoven . . . . . Overture to "Egmont"

C. M. Loeffler . . . . Deux Poèmes pour Grand Orchestre
(First time.)

Joachim First Movement from the Hungarian Concerto for Violin

Haydn . . . . . Symphony No. 7, in C major

SOLOIST:

Mr. FELIX WINTERNITZ.

STEINERT HALL

Miss LOUISE AINSWORTH

CONTRALTO

Will give a

SONG RECITAL

In Steinert Hall on Wednesday Evening, April 9, at 8 o'clock

Mr. JACQUES HOFFMANN, Violinist, and
Mr. CARL BARTH, 'Cellist, assisting.

Tickets, $1.00, are for sale at the hall.

Saturday Afternoon, April 12, at 3, Steinert Hall

FAREWELL

PIANOFORTE RECITAL

HAROLD BAUER

PROGRAM

Davidsbuendlertaenze,	Schumann
Prélude — Aria — Finale,	César Franck
(By request)	
(*a*) Ballade in F minor,	Chopin
(*b*) Islamey (Fantasie Orientale),	Balakirew

The Mason & Hamlin Pianoforte

Reserved Seat Tickets, $1.00 and $1.50, are now on sale at the Hall

---

Mr. STEPHEN TOWNSEND

Will give a

SONG RECITAL

Tuesday Evening, April 15, at 8.15 o'clock, STEINERT HALL

Mr. ALFRED DE VOTO playing the Accompaniments

Tickets, at $1.00 and $1.50 (every seat being reserved), can be bought at Steinert Hall or ordered by mail or telephone (Oxford 1330)

The program will include "The Sea Pictures," by Elgar; two Arias from Mr. J. K. Paine's Opera, "Azara"; A Ballad, "Archibald Douglas," by Loewe; and the latest songs by Miss Lang and by Mr. Foote.

STEINERT HALL

THURSDAY AFTERNOON, APRIL 17, at 3

Third Pianoforte Recital

FÉLIX FOX

PROGRAM

Bach–Busoni,	Two Organ-choral-preludes
Schumann,	Carnaval
Brahms,	Two Intermezzi
Mendelssohn,	Song without Words in G
Rosenthal,	Papillons
MacDowell,	Sonata Tragica

The Mason & Hamlin Pianoforte

TICKETS ON SALE AT THE HALL

MONDAY AFTERNOON, APRIL 14, at 3, STEINERT HALL.

PIANOFORTE RECITAL

By Madame ELSA

von GRAVE-JONÁS

PROGRAM

Capriccio	Domenico Scarlatti
Carnaval, Op. 9	Robert Schumann
Rhapsodie, G minor	Brahms
Nocturne, C minor	Chopin
Barcarolle	Chopin
Chant Polonais	Chopin–Liszt
Etude de Concert	Moszkowski

The Mason & Hamlin Pianoforte

Reserved Seat Tickets, $1.00 and $1.50, are now on sale at the Hall

---

Madame LILLIAN

BLAUVELT

Will give her SECOND and LAST

SONG RECITAL

On Tuesday Afternoon, April 15, at three o'clock, in Steinert Hall

Mr. OTTO FRITZSCHE, Clarinetist, and Mr. J. WALLACE GOODRICH, Pianist, will assist.

All seats will be reserved. Tickets, $1.00 and $1.50, are now on sale at the hall

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CARL FAELTEN, - Director

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FINEST FANCY EVERGREENS,

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Madame

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Third Concert, Afternoon of Tuesday, April 15, 1902, at three o'clock.

Assisting Artist, Mr. FRANZ KNEISEL

Piano Solos. Gavotte and Variations, A minor . . Rameau
Three Poems (after Omar Khayyam) . . Foote
Quasi marcia
Comodo
Allegro deciso
Aria, D minor . . Gluck
Il moto perpetuo . . Weber

Sonate. Violin and piano, B minor . Bach
Adagio. Allegro. Andante. Allegro.

Piano Solos. Sea Pieces, Op. 55 MacDowell
To the Sea
Starlight

Song, "A merry song, a chorus brave, and yet a sigh regret."
Nautilus, "A fairy sail and a and a fairy boat."
Novelette, E major . Schumann
Idyll, "L'étoile du berger" Stcherbatcheff
Valse
Mazurka
Étude, Op. 10, No. 5 } . Chopin

Sonata. Violin and Piano, A major César Franck
Allegretto ben moderato. Allegro.
Recitativo-Fantasia. Allegretto poco mosso

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THE CECILIA SOCIETY

B. J. LANG, Conductor

TUESDAY, APRIL 8, at 8 p.m.

SYMPHONY HALL

Program.

Part I.

Introduction to Act I. of "Parsifal" . . . . . Wagner

Love Song from "Die Walkure" . . . . . Wagner

Lloyd Rand.

Aria, "Divinités du Styx," from "Alceste" . . . . . Gluck

Marguerite Lemon.

Part II.

Oratorio of "The Promised Land" . . . . . Massenet

For solo singers, chorus, orchestra, and organ.

(First time in America)

Part I.

The Covenant.

Part II.

Jericho. The Victory.

Part III.

Canaan. The Promised Land.

Solo singers:

Miss MARGUERITE LEMON

Mr. LLOYD RAND

Mr. HEINRICH MEYN

Tickets, at $1.50 each, may be had at the Box Office, Symphony Hall.

Symphony Hall Saturday Afternoon, April 5, at 2.15

Josef HOFMANN, Pianist
Fritz KREISLER, Violinist
Jean GERARDY, 'Cellist

Management, Henry Wolfsohn

PROGRAMME

1. TRIO, B major . . . . . *Beethoven*
   JOSEF HOFMANN, JEAN GERARDY, FRITZ KREISLER
2. FUNERAILLES . . . . . *Liszt*
   JOSEF HOFMANN
3. VARIATIONS . . . . . *Boellmann*
   JEAN GERARDY
4. *a.* PRELUDIUM, E major . . . . . *Bach*
   b. AIR, G major . . . . . *Goldmark*
   c. CAPRICE, A minor . . . . . *Guiraud*
   FRITZ KREISLER
5. *a.* ALCESTE . . . . . *Gluck–Saint-Saëns*
   b. ETUDES, E major, C-sharp minor . . . *Chopin*
   c. FEUERZAUBER . . . . . *Wagner*
   d. RHAPSODIE No. 6 . . . . . *Liszt*
   JOSEF HOFMANN

Tickets, 50c., 75c., $1.00, and $1.50

Steinway Piano used

CHICKERING HALL, Friday evening, April 11, at 8.15

FLORENCE HARTMANN

SONG RECITAL

Assisted by

JULIUS THEODOROWICZ, Violin and ALFRED De VOTO, Piano

5 SCHILFLIEDER, von Nic. Lenau . . . . . Albert Fuchs
VIOLIN. Zigeunerweisen . . . . . Sarasate
SONGS. Es blinkt der Thau . . . . . Rubinstein
Träume . . . . . Wagner

a. Rencontre
b. Fleur jetée . . . . . Gabriel Fauré
c. Les Berceaux

a. Te souvient-il
b. Le Chevalier Belle-étoile . . . . . Holmès

VIOLIN. *a.* Nocturne . . . . . Chopin
b. Mazurka . . . . . Zarzycki
SONGS. None but a Lonely Heart . . . . . Tschaïkowsky
Lor sits in the Garden . . . . . Zöllner
How Deep the Slumbers of the Flood . . . . . Löwe
Rosary . . . . . Nevin
Since we Parted . . . . . Allitsen
The Spring has come . . . . . Maud Valérie White

Tickets with reserved seats, one dollar, on sale at Symphony Hall box office.

MISS ALICE COLEMAN announces a Pianoforte RECITAL at Association Hall, 458 Boylston Street, Friday evening, April 11, at fifteen minutes after eight. Miss Coleman will play MacDOWELL'S KELTIC SONATA (first time in Boston). MISS LUCIE TUCKER will sing six new songs by MISS MARGARET RUTHVEN LANG.

Tickets, one dollar, at Schirmer's Music Store, 26 West Street, C. W. Thompson & Co.'s Music Store, West Street, and at the Hall.

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Sunday Evening, April 13, 1902

AT EIGHT O'CLOCK

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Mr. Glenn Hall, Tenor — Mr. Gwilym Miles, Baritone

The Boston Festival Orchestra

Mr. SAMUEL W. COLE, Conductor

SYNOPSIS OF PROGRAM

St. Cecilia Mass, - - - - - - - - - - - - - - - *Gounod*

The Ninety-fifth Psalm - - - - - - - - - - - - - *Mendelssohn*

Song of Welcome - - - - - - - - - - - - *Mrs. H. H. A. Beach*

Songs with piano by each of the assisting artists

Tickets, 50c., 75c., $1.00

On sale at the ticket office of Symphony Hall and Oliver Ditson Company, 451 Washington Street.

SYMPHONY HALL

SATURDAY AFTERNOON, APRIL 19, AT 2.30

SONG RECITAL

Mme. LILLIAN

NORDICA

Mr. E. ROMAYNE SIMMONS at the Piano

Reserved Seats, $1.00, $1.50, and $2.00

Sale opens at Box Office, Friday, April 11

Mail orders, accompanied by check payable to L. H. Mudgett, filled in order of their receipt, and seats assigned as near desired location as possible.

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Second Balcony, entire	1.00

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Wednesday afternoon, April 16, at 3.30 o'clock

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FRIDAY EVENING, APRIL 25, at 8

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Fifty Performers

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MALE CHORUS of FORTY of

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TICKETS, $1.50 and $1.00

CHICKERING HALL. Monday Evening, April 7, at 8

EIGHTH AND LAST CONCERT

BY

The Kneisel Quartet

PROGRAMME

Schubert	Quartet in D minor (Op. Posth.)
Bach	Sonate for Violin and Piano
César Franck	Quintet for Piano, two Violins, Viola, and Violoncello, in F minor

Assisting artist, Mr. HAROLD BAUER

TWENTY-FIRST SEASON, 1901-1902.

Sanders Theatre, Cambridge

The Boston Symphony Orchestra

SEVENTY PERFORMERS

Mr. WILHELM GERICKE, Conductor

Ninth Concert, Thursday Evening, April 10, at 7.45

PROGRAMME.

GOLDMARK	Overture, "Penthesilea"
VIEUXTEMPS	Concerto for Violin
WAGNER	Good Friday Spell
BRAHMS	Symphony No. 4

Soloist, Master FLORIZEL REUTER

Admission tickets, at $1.00 each, on sale at Sever's University Bookstore and at the door.

This letter from JEAN and EDOUARD de RESZKE explains itself.

Sig. E. DEL FANTIS: BOSTON, April 12, 1901.

Dear Friend and Comrade,— We advise you most warmly to open here in Boston a School of Grand Opera, so as to enable students to benefit by your great experience as Tenor of the Italian opera in Paris and Italy, and of your method, which is our own.

We hope when we come back, next year or later, to hear some of your pupils.

We wish you the greatest success, and remain

Sincerely yours,

Jean de Reszke

Edouard de Reszke

Sig. Del Fantis, having decided to follow the advice of his old friends, as conveyed in the above letter, will prepare pupils from the beginning for Grand Opera and Concert.

Special attention given to tone production and management of breath. Pupils taught all details of action and phrasing.

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EMIL MOLLENHAUER, Conductor.
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Yours faithfully,

(Signed) Harold Bauer.

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BOSTON SYMPHONY ORCHESTRA

TWENTY-FIRST SEASON

1901–1902

PROGRAMME

21

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PIANIST, TEACHER,

WRITES REGARDING THE

Mason & Hamlin Pianoforte

March 1, 1902.

My dear Mr. Mason:

Agreeably to your request, I send you herewith the two recital programs. The piano that you furnished me was in every respect all that could be desired.

It gives me pleasure to express to you my gratification at the constant improvement that I have observed in the Mason & Hamlin piano, and as it is to-day I consider it an instrument of the very first rank and one that fulfils my idea of what an artistic grand should be.

With kindest regards and sincere wishes for a continuance of your well-merited success, I remain,

Faithfully yours,

FÉLIX FOX.

Boston Symphony Orchestra.

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TWENTY-FIRST SEASON,
1901–1902.

WILHELM GERICKE, CONDUCTOR.

PROGRAMME

OF THE

TWENTY-FIRST REHEARSAL AND CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

FRIDAY AFTERNOON, APRIL 11,
AT 2.30 O'CLOCK.

SATURDAY EVENING, APRIL 12,
AT 8.00 O'CLOCK.

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HE underlying principles and generally accepted theories of modern piano-building emanate primarily and to the greatest extent from the house of Chickering. Pianoforte construction in its various phases has attained its greatest development at the hands of Chickering & Sons. Results of the most artistic value are demonstrated to the highest degree in the modern CHICKERING Pianos.

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Twenty-first Rehearsal and Concert.

FRIDAY AFTERNOON, APRIL 11, at 2.30 o'clock.

SATURDAY EVENING, APRIL 12, at 8.00 o'clock.

PROGRAMME.

Beethoven . . . . . Overture to "Egmont," Op. 84

Loeffler Two Poems for Orchestra: "Avant que tu ne t'en ailles," Verlaine; "Villanelle du Diable," Rollinat
(MS. First performance.)

Ioachim . . First Movement from the Hungarian Concerto for Violin and Orchestra, Op. 11
Allegro un poco maestoso.

Haydn . . . . Symphony in C major (B. & H., No. 7)
I. Adagio; Vivace.
II. Adagio ma non troppo.
III. Menuetto: Allegretto.
IV. Finale: Presto assai.

SOLOIST:

Mr. FELIX WINTERNITZ.

There will be an intermission of ten minutes before the Symphony.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in the interval between the numbers.

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement.

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

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OVERTURE TO "EGMONT," OPUS 84 . . . LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16, 1770: died at Vienna, March 26, 1827.)

This overture was composed in 1810. The music to Goethe's play — overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" for the end of the play — nine numbers in all — was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, Nov. 16, 1844. All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 10, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness. This music was performed at a Symphony Concert, Dec. 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

When Hartl took the management of the two Vienna Court theatres, Jan. 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerny tells the story, there were intrigues, and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

Long and curious programs have been written in explanation of this overture. As though the masterpiece needed an explanation! I remember one in which a subtle meaning was given to at least every half-dozen

SPECIAL ANNOUNCEMENT.

THE NEW ENGLAND CONSERVATORY OF MUSIC announces that it will occupy its new building on Huntington Avenue, one block west of Symphony Hall, at the opening of the next school year, September 18, 1902.

The increased facilities and the advantageous location will enable the Conservatory to provide opportunities for thorough musical study in the departments of **Voice**, the **Opera, Pianoforte, Organ**, the **Orchestra**, and **Musical Composition**, that will be on an even higher plane of excellence than heretofore.

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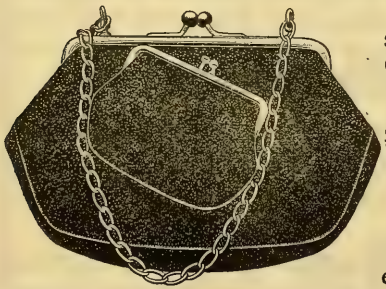
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measures: the Netherlanders are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was a mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture plainly deals with mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

TWO POEMS FOR ORCHESTRA (MSS.) . . CHARLES MARTIN LOEFFLER.

(Born at Mühlhausen-i-R (Alsace), Germany, Jan. 30, 1861; now living in Boston.)

These two "Poems" were written by Mr. Loeffler at Dover, Mass., during the summer of 1901.

The first, which may be called an Idyll, is a musical paraphrase of the fifth poem in Paul Verlaine's "La Bonne Chanson."

Avant que tu ne t'en ailles,
Pâle etoile du matin,
— Mille cailles
Chantent, chantent dans le thym.—

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Tourne devers le poète,
Dont les yeux sont pleins d'amour,
— L'alouette
Monte au ciel avec le jour.—

Tourne ton regard que noie
L'aurore dans son azur;
— Quelle joie
Parmi les champs de ble mûr!—

Puis fais luire ma pensee
Là-bas,— bien loin, oh, bien loin!
— La rosee
Gaîment brille sur le foin.—

Dans le doux rêve où s'agite
Ma mie endormie encor . . .
— Vite, vite,
Car voici le soleil d'or.—

Before you sink and disappear, pale morning star — a thousand quails call in the thyme —

Turn toward the poet, whose eyes brim with love — the lark mounts skyward with the day —

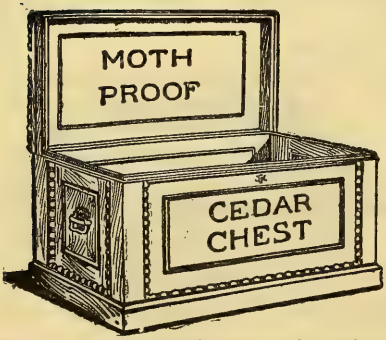
Turn your face which the dawn drowns in its blue — what joy among ripe wheat-fields! —

Make my thought shine yonder — far off, O so far! — The dew shines brightly on the hay —

In the sweet dream wherein my love still sleeping stirs — Quick, be quick; for, lo, the golden sun.

As this exquisite poem of Verlaine is a theme with interruptions, so Mr.

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Loeffler's paraphrase may be described as variants of a theme, with corresponding interruptions. The first verse is treated as a prelude, *Poco adagio.* There are suggestions of the sinking star (harp harmonics, descending string progressions, glockenspiel). The chief theme is given to the horn. An *Allegro* follows; but with "*Quelle joie*" there is a return to the idyllic mood, and there is a slow movement given to the strings. The idea of the sparkling dew is accentuated by the use of antique cymbals. As the longing of the poet is more impatient, so the chief theme is more and more agitated, and the full orchestra is used in the painting of the daily miracle.

The poem is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, cor anglais, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, kettle-drums, cymbals, antique cymbals, glockenspiel, harp, strings.

***

The second poem, a *Presto* or *Prestissimo*, was inspired by Maurice Rollinat's "Villanelle du Diable," dedicated to Théodore de Banville.

L'Enfer brûle, brûle, brûle.
Ricaneur au timbre clair,
Le Diable rôde et circule.

Il guette, avance ou recule
En zigzags, comme l'eclair;
L'Enfer brûle, brûle, brûle.

Hell's a-burning, burning, burning.
Chuckling in clear staccato, the Devil, prowling, runs about.

He watches, advances, retreats like zigzag lightning; Hell's a-burning, burning, burning.

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Dans le bouge et la cellule, Dans les caves et dans l'air Le Diable rôde et circule.	In dive and cell, underground and in the air, the Devil, prowling, runs about.
Il se fait fleur, libellule, Femme, chat noir, serpent vert; L'Enfer brûle, brûle, brûle.	Now he is flower, dragon-fly, woman, black-cat, green snake; Hell's a-burning, burning, burning.
Puis, la moustache en virgule, Parfume de vetyver, Le Diable rôde et circule.	And now, with pointed moustache, scented with vetiver, the Devil, prowling, runs about.
Partout où l'homme pullule, Sans cesse, ete comme hiver, L'Enfer brûle, brûle, brûle.	Wherever mankind swarms, without rest, summer and winter, Hell's a-burning, burning, burning.
De l'alcove au vestibule Et sur les chemins de fer Le Diable rôde et circule.	From alcove to hall, and on the railways, the Devil, prowling, runs about.
* C'est le Monsieur noctambule Qui s'en va, l'œil grand ouvert. L'Enfer brûle, brûle, brûle.	He is Mr. Seen-at-Night, who saunters with staring eyes. Hell's a-burning, burning, burning.
Là, flottant comme une bulle, Ici, rampant comme un ver, Le Diable rôde et circule.	There floating as a bubble, here squirming as a worm, the Devil, prowling, runs about.
Il est grand seigneur, crapule, Écolier ou magister. L'Enfer brûle, brûle, brûle.	He's grand seigneur, tough, student, teacher. Hell's a-burning, burning, burning.
En toute âme il inocule Son chuchotement amer: Le Diable rôde et circule.	He inoculates each soul with his bitter whispering: the Devil, prowling, runs about.

* This line recalls the beginning of James Albery's epitaph written by the unfortunate playwright shortly before his death:—

He walked beneath the moon;
He slept beneath the sun.— Ed.

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Il promet, traite et stipule
D'un ton doucereux et fier,
L'Enfer brûle, brûle, brûle.

Et se moquant sans scrupule
De l'infortune qu'il perd,
Le Diable rôde et circule.

Il rend le bien ridicule
Et le viellard inexpert.
L'Enfer brûle, brûle, brûle.

Chez le prêtre et l'incredule
Dont il veut l'âme et la chair,
Le Diable rôde et circule.

Gare à celui qu'il adule
Et qu'il appelle "mon cher."
L'Enfer brûle, brûle, brûle.

Ami de la tarentule,
De l'ombre et du chiffre impair,
Le Diable rôde et circule.

— Minuit sonne à ma pendule :
Si j'allais voir Lucifer ? . . .
L'Enfer brûle, brûle, brûle ;
Le Diable rôde et circule.

He promises, bargains, stipulates in gentle or proud tones. Hell's a-burning, burning, burning.

Mocking pitilessly the unfortunate whom he destroys, the Devil, prowling, runs about.

He makes goodness ridiculous and the old man futile. Hell's a-burning, burning, burning.

At the home of priest or sceptic, whose soul and body he wishes, the Devil, prowling, runs about.

Beware of him to whom he toadies, and whom he calls "My dear sir." Hell's a-burning, burning, burning.

Friend of the tarantula, darkness, the odd number, the Devil, prowling, runs about.

— My clock strikes midnight. If I should go to see Lucifer? — Hell's a-burning, burning, burning; the Devil, prowling, runs about.

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***

A "villanelle" is an old form of pastoral poetry in which a refrain or burden follows a couplet. It is also a rustic dance accompanied with singing. The term was used sometimes to describe pastoral compositions without words, and there were variations on the original subject, so that the "villanella" was not unlike the "passacaglia." Randle Cotgrave, in his French and English Dictionary (London, 1673), defines "villanelle" as "a country daunce, round, a song."

Rollinat has introduced two refrains, which are alternated, and at last united. Mr. Loeffler has characterized each of these burdens by a theme which is easily remarked even in all the transformations in this fantastical piece. He illustrates, not literally, but suggestively, the various couplets. Thus, with the verse that begins "*Il est grand seigneur, crapule,*" the word "*crapule,*" "tough," recalls to him that terrible song, "A la Villette."* And with the word "*magister*" enters the thought of the pedagogue in

*"A la Villette" is a song by Aristide Bruant (born in 1851), which was first sung by him at the old Chat Noir, Paris, and afterward at his own Mirliton on the Boulevard Rochechouart.

"Il avait pas encor' vingt ans,
I' connaissait pas ses parents,
On l'app'lait Toto Laripette,
A la Villette."

The poor girl that supported this blackguard Adonis of the slums describes his charms, adores him even for his cruelty toward her, describes their happiness before the descent of the police, and tells the story of his ending in these simple words: —

"La dernièr' fois que je l'ai vu,
Il avait l' torse a moitié nu,
Et le cou pris dans la lunette,
A la Roquette."

The song was sung in Boston by Yvette Guilbert at Music Hall, Jan. 17, 1896. "A la Villette" and "A Montpernasse" are both sung to the air "A Batignolles," which is also the work of the ingenious Bruant.— Ed.

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music, so there is contrapuntal employment of the famous Revolutionary airs, "Ah! Ca ira" * and "La Carmagnole." †

The fury of the music dies with the line "*Et le viellard inexpert*," and, when there is mention of the priest and the sceptic, the organ enters, and ecclesiastical intonation is heard in warning (violas). The tarantula naturally suggests the tarantella, and "A la Villette" in the wood-wind illustrates "*De l'ombre et du chiffre impair.*" 'Tis midnight: four horns sustain, and

*"Ça ira" was heard in the streets of Paris in 1789, but it first became universally popular in the course of the following year. Michelet characterized it as "a levelling song," and likened it to "the *proses* sung by the pilgrims that built in revolutionary spirit during the Middle Ages the cathedrals of Chartres and Strasbourg." The tune was a gay *contre-danse*, composed by Bécourt, a violinist at the Beaujolais Theatre, which Marie Antoinette was fond of playing on the clavecin. [Some say that Bécourt was a drummer at the Opera, but see Fétis's "Biographie Universelle des Musiciens," vol. i., article "Bécourt" Paris, 1866.] The story is that Lafayette asked a wandering singer, Ladre, to set words to it. The song was shouted under the windows of Versailles that dreadful night of Oct. 5–6, 1789, and then it was heard till the end of the Reign of Terror. The air also served as a quickstep for the army of the French Republic. The title "Ça ira" was suggested by Benjamin Franklin, who, during his stay in Paris, continually used the phrase ("It will succeed") in connection with the prospects of the American Revolution. [See Weckerlin's "La Chanson Populaire," pp. 165, 166 (Paris, 1886); Tiersot's "Histoire de la Chanson Populaire en France," pp. 238, 280, 281 (Paris, 1889); Castil-Blaze's "Molière Musicien," vol. ii., pp. 449–451 (Paris, 1852); Elson's "National Music of America" (Boston, 1900).] Nisard, in "Des Chansons Populaires" (Paris, 1867), speaks of the "Ça ira," or "Le Carillon National," and "La Carmagnole" as two songs, which, "worthy of the glorious days of Athens and Rome, were sung round liberty-trees, the guillotine, and carts filled with aristocrats who were carried 'to be shortened.' The tunes, the refrains were found to be so perfect that all manner of songs were adapted to them. It seemed that they were the highest forms of patriotism in the most finished, poetic form."

†The French began to sing the "Carmagnole" in 1792. Weckerlin insists that the tune was a hunting-air of the eighteenth century. Grétry declares that it was brought from Marseilles. Tiersot says it bears the typical marks of folk-origin, and was originally a simple dance song. The *Carmagnole* was first danced in Paris about the liberty-trees, and there was then no bloody suggestion. Some say that the word "*Carmagnole*" was derived from a small town in Piedmont taken by the French; but the dance known by this name was dear to the Parisian populace in 1792, and Carmagnola was taken by the French in 1796. "This revolutionary ballad of thirteen verses was composed after Aug. 10, 1792, and is a recital of the events of that day on which the *fédérés* of Marseilles played such an important part. These *fédérés* wore a vest known as the '*Carmagnole*,' from which costume the name of the dance doubtless comes. In the ballad Marie Antoinette is called 'Madame Véto.' The verses were gradually added by the populace, according to the political events. The dance has been truly described by Dickens in his 'Tale of Two Cities,' where he calls it 'fallen sport.' The *Carmagnole* was an immense *ronde* which people sang while they danced; at first they turned slowly, stamping their feet, then after the refrain they went faster and faster. . . . The *Carmagnole* meant a signal for wholesale murder and incredible atrocities." — "Dancing" (Badminton Library), pp. 285, 286 (London, 1895). The first verse includes these lines,—

"Mais son coup a manqué,
Grâce à nos canonniers."

These lines may well determine the date of this famous version; for the artillery-men referred to were the gunners from Marseilles, whose action on Aug. 10, 1792, settled the fate of the monarchy. They had marched from the South with the *Carmagnole* on their bodies. And this jacket was something like a waist-coat with short skirts. It was made of a black woollen stuff and adorned with many rows of metallic buttons. There was also a "*Carmagnole complète*," — black woollen trousers, a tricolored under waistcoat, and the red cap of liberty. A patriotic swell wore a *Carmagnole complète* of silk, and the more emancipated of the women wore

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harp and violas strike the hour. "If I should go to see Lucifer?" The oboe plays "A la Villette."

The second poem is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, cor anglais, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, tuba, kettle-drums, cymbals, bell, organ, harp, strings.

***

Paul Verlaine (1844–96), who disputes with Victor Hugo the honor of being the most illustrious French poet of the nineteenth century, often referred with touching tenderness to his "Bonne Chanson." Thus, in his lecture delivered at London, Oxford University, and Manchester in 1893, he said, after a reference to "Fêtes Galantes": "A quite other music is heard in 'La Bonne Chanson,' really a wedding-present, literally speaking, for the tiny volume appeared on the occasion of a marriage which was going to take place, and which took place in 1870. The author values it as perhaps the most *natural* of his works. Indeed, it was Art, violent or delicate, which had affected to reign, almost exclusively, in his former works, and it was only from then that it was possible to trace in him true and simple views concerning nature, physical and moral. . . . Life had its

at least the jacket. The word "*Carmagnole*" is found in English and Scottish literature as a nickname for a soldier in the French Revolutionary Army, and the term was applied by Burns to the Devil as the author of ruin, "that curst carmagnole, auld Satan." Furthermore, the term has been used to designate "the bombastic style adopted in reporting the successes of the French Revolutionary Army." The *Carmagnole* was danced and sung in the national convention, and even in Notre Dame. A few years ago a French legislator, Jaurès, got up on a pot-house table and sang the tune with wild fervor. "La Carmagnole," *opera-comique populaire*, music by Paul Fauchey, was produced at the Folies-Dramatiques, Paris, Dec. 2, 1897.—Ed.

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way, and distress soon came, not without his own fault, to the household of the poet, who suddenly threw up everything, and went wandering in search of unsatisfying distractions." (Translation by Arthur Symons, The Savoy, London, April, 1896.)

And in his "Confessions" the poet wrote: "This 'Bonne Chanson,' so sincere, so amiably, sweetly, purely thought, so simply written."

Verlaine has described his sweetheart, Mathilde Mauté, the half-sister of Charles de Sivry, a conductor and composer, who died in 1900: —

"Small, slight, but with a promise and a fear of embonpoint; a pretty, delicate face; simple in her dress and yet with a touch, only a little touch of coquetry. A gentle face, rather pale, plump but long, a nose *à la Roxelane* — I mean by this of average size with the end prettily tipped. The mouth smiled, rose-hued rather than red — and yet I like red in everything except, naturally, in a woman's complexion and the political opinions of men — ignorant men. I see her always, a picture of gray and green, a soft green and a sombre gray on account of her vague hair, which was now dark, now of clear chestnut; nor could one tell the color or divine the instinct of her eyes. Perhaps she was kindly, but she was probably vindictive and capable of incurable grudges. She spoke little, and how adorable her silence which allowed one to sympathize with her quick breathing, a symptom of her frail, dear health, but pleasure enlarged this breathing; and there was an almost imperceptible palpitation of bluish veins beneath the eyes and violet veins near the temples. Her teeth, disclosed by a smile of innocence, were of alabaster or rather of opal, which a strangely exquisite transparence azured. And sometimes she would talk most freely with the suspicion of a lisp. Her hands were little, as was her forehead which the lips could kiss quickly to pass elsewhere. A woman like the sea, stormy, and also gentle and cradling."

She came to the little room in the Rue Nicolet to see her brother, and, as she was about to leave, de Sivry said: "Stop a minute. This is a poet, Verlaine, you know him well." "Oh! I am very fond of poets. My brother has often spoken to me about you, and has read some of your verses, which are, perhaps, too hard for me, but they please me nevertheless."

In love with Mathilde, Verlaine wrote at Paris and at Arras "La Bonne Chanson." The volume was published in 1870. The war had broken out, and Victor Hugo compared the volume to "a flower in a shell." Verlaine has told the story of the betrothal, marriage, divorce in his charmingly naïve "Confessions" (chapters iv.–xvi.). It is a singular tale

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of affection, in which he alternately blames and justifies himself. Let us state merely the facts as told by several, among them Charles Donos, in "Verlaine Intime."

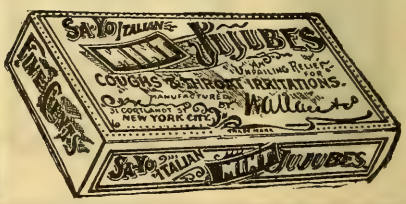
The contract was signed before the declaration of war. The decree of August, 1870, which called to arms the unmarried of 1844, 1845, hastened the ceremony. Louise Michel, who had taught Mathilde, was at the church service. Verlaine did not take advantage of his marriage: he enlisted in the National Guard, and soon began to indulge in his besetting sin,— drunkenness. There were bitter words and reconciliations. Once, when he suffered military imprisonment, Mathilde rushed to see him with a meat pie made by her. On his return she asked him how he liked it. "Delicious!" "Yes," she answered, "I have always heard that a rat was really most excellent eating." In those days horse flesh was a luxury. But again there were cruel quarrels. Verlaine himself wrote: "The Commune, when it was supremely horrible, drew me for too short a time from this infernal existence." For Verlaine, through friendship, joined the Communists. He was made director of the Press Bureau, and, to his honor, he prevented a scheme for the destruction of Notre-Dame. In the fall of 1871 husband and wife were again in Paris after a summer spent in the country. Mathilde was furiously jealous, especially of Arthur Rimbaud, the extraordinary poet, then sixteen years old, "with the perfectly oval face of an angel in exile." We need not read too closely this chapter. Verlaine himself declares that his wife was brutally unjust, and they that wish to study the problem may consult with profit Paterne Berrichon's "La Vie de Jean Arthur Rimbaud" (Paris, 1898). The two poets were in Brussels in July, 1873. Verlaine, drunk with absinthe, was disputing with Rimbaud in the street, and in the course of his argument he shot him in the arm. Verlaine was sentenced to prison for two years at Mons. He has described his life there in "Mes Prisons." He had so much

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spare time that he read in English the complete works of Shakespeare, and one day the superintendent of the jail brought him the news that the Tribunal of the Seine had granted a separation between him and his wife. Verlaine immediately sent for the chaplain, and turned toward repentance. Thereafter his life was one strange, incredible antithesis. His verses were the passionate outpourings of a devout soul, mystical in adoration, heart-rending in mourning over sins; and again they were earthly, sensual, occasionally pornographic. He was again in prison. He went from hospital to hospital. By Mathilde he had a son, Georges, to whom he addressed the final poem in "Amour." The poet mourns the fact that he is not allowed to see this son, who is far away; and he then sends him, as from his death-bed, these words: "Fear God, hate no one, bear well your name." And yet Verlaine complained bitterly that he had not been able to bring up his Georges as a waiter in a café, where he would have acquired a knowledge of the world and grown rich.

***

Maurice Rollinat was born at Châteauroux in 1846. He has written three or four volumes, but his famous book is "Les Névroses" (Paris, 1883), which bears this motto from the Book of Job: "I have said to corruption, Thou art my father: to the worm, Thou art my mother and my sister." He is happiest at midnight in the dark graveyard. Verlaine described him as the first in France to popularize Satanism. He saw him once, and this poet of darkness, corruption, and Satanism "had the air of a good fellow; not a bit like a vampire."

There are several references to Rollinat in the "Journal des Goncourts."

"Hitherto I have enjoyed Rollinat only in moderation. I found him either too *macabre* or too goody-goody. To-day I have been impressed by music that he wrote for some poems of Baudelaire, which is truly of a superior intelligence. I do not know how musicians rank him, but I do know that it is music of a poet, and music that appeals to men of letters. . . . He is a strange fellow, with his appearance of a sickly, little peasant, his delicate and worried face, and the constant nervous shaking of his black hair."

Edmond de Goncourt described him in 1886: "Hair in ringlets, something like the snaky hair of a Gorgon's head, eyes deeply and mysteriously set, the shadowy eyes of a Sibyl by Michael Angelo; beautiful

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Grecian lines in a face of nervous, tortured flesh that looks as though it had been chewed; and beneath this flesh is a brain that you know is haunted by outlandish, perverse, macabre, ingenuous thoughts; mixture of peasant, comedian, child; a complicated being, who exhales an indisputable charm, if it were only the charm of this literary music invented by him. He lives here in a strange house that gives the impression of a locality chosen by Poe for an assassination, and at the back of the house is a room where there are verses written on death-notices, a bizarre mistress, a dog that has become mad because he was beaten when he behaved himself and fed with sugar when he had done something wrong — and the poet, who smokes a death's-head pipe."

"1889, Oct. 10. Rollinat, now in Paris, dined at Daudet's. His face is young, rosy, no longer *macabre*. He spoke with lyric enthusiasm of hunting and fishing — of fishing in winter through the ice — of an active life out of doors, which has replaced the artificial, unnatural, shut-up and sleepless life of his youth, which he believes would have killed him. Now he no longer writes at a table, and if one is brought to him, he breaks it in pieces. He must have wild roads, by the side of the Creuse where he speaks aloud his verses. He expatiated on his delight in solitude, in a house far removed from any one, where at night, with three dogs sleeping each in a room, he feels an agreeable shiver of fright as a growl, thrice repeated, announces some one passing along the road." And there was talk of popularizing Rollinat's music in parlors, for it had brought him in only 174 francs.

In 1893 de Goncourt complimented Yvette Guilbert on the intelligent manner in which she had recited poems by Rollinat. She answered that they did not go, and that some one had cried out during her recitation: "Now the mass!"

Six poems by Baudelaire with music by Rollinat were published at Paris

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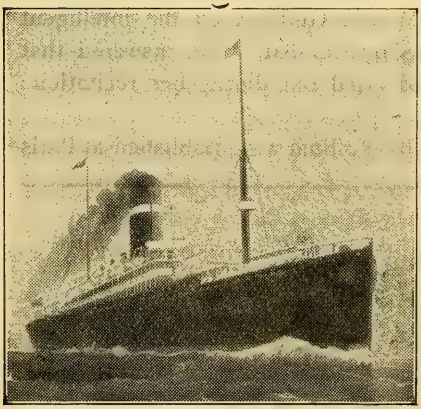
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in 1882. In 1894 Rollinat told de Goncourt that he had made a contract with Engel to furnish him yearly half a dozen. He spoke of smearing fish *à la broche* with butter, and avowed that "good eating had its importance." The snow imprisoned him once in his country place for forty days, and his sole distraction was voluptuous cookery. He also said that he made the "*carcasse*" of his music before he touched the piano.

Verlaine wrote: "The friends of M. Maurice Rollinat attribute to him a genuine talent as a declaimer at the piano which has not injured the marketing of his verses." And Rollinat's music has been sung in Paris by Delna and Georgette Leblanc in 1899. He has even given recitals, but he was not taken seriously by the critics. In 1890 his music was characterized as pretentious and empty, and in 1899 Mr. Gauthier-Villars spoke of Baudelaire's *Recueillement idéal*, "immortal poems soiled by the irresponsible Rollinat with shameful music." Poems by Rollinat have been set to music by César Geloso, Georges Huë, Thomé, and others. However poor or "ridiculous" the music of this poet may be, there is no difference of opinion concerning the originality, strength, and beauty displayed in some of his fantastic verses. In poetry he is a supreme virtuoso.

***

Here is a list of Mr. Loeffler's works, with dates of performances in Boston:



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ORCHESTRA: "La Veillées de l'Ukraine," suite for orchestra and violin (Symphony Concert, Nov. 21, 1891, Mr. Loeffler violinist; revised version, Symphony Concert, Mr. Kneisel violinist, Nov. 25, 1899).

Fantastic Concerto for orchestra and violoncello (Symphony Concert, Mr. Schroeder 'cellist, Feb. 3, 1894, Feb. 12, 1898).

Divertimento in A minor, for violin and orchestra (Symphony Concert, Mr. Loeffler violinist, Jan. 5, 1895, Jan. 9, 1897). This Divertimento has been played by Carl Halir at Berlin, Leipsic, Breslau, Cologne. The latest performance was at one of Richard Strauss's concerts, Berlin, Nov. 18, 1901.

Symphonic Poem, "The Death of Tintagiles," after the drama by Maeterlinck, for orchestra and two violas d'amore (Symphony Concert, Messrs. Kneisel and Loeffler violas d'amore, Jan. 8, 1897; remodelled and rescored version for orchestra and one viola d'amore, Symphony Concert, Mr. Loeffler viola d'amore, Feb. 16, 1901).

"Divertissement Espagnol," for orchestra and saxophone (Orchestral Club, Mrs. R. J. Hall saxophone, Jan. 29, 1901, April 1, 1902).

CHAMBER MUSIC: Quartet in A minor (minuet at Philadelphia, 1889–90; two movements, Adamowski Quartet, Boston, April 12, 1892).

Sextuor, for 2 violins, 2 violas, 2 'cellos (Kneisel Quartet, Feb. 27, 1893).

Quintet in one movement, for 3 violins, viola, and violoncello (Kneisel Quartet, Feb. 18, 1895, Feb. 10, 1902).

Octet for 2 violins, viola, violoncello, 2 clarinets, double-bass, harp (Kneisel Quartet, Feb. 15, 1897).

Two Rhapsodies for oboe, viola, and piano, "La Cornemeuse" and "L'Etang," after poems by Rollinat (Longy Club concert, played by Messrs. Longy, Loeffler, and Gebhard, Dec. 16, 1901).

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VOCAL: "L'Archet," text by Cros, ballad for mezzo-soprano, female chorus, piano, viola (private performance, Miss Marguerite Hall, mezzo-soprano, March 5, 1901; the Cecilia, Mrs. Julia Wyman, mezzo-soprano, Feb. 4, 1902).

"By the Waters of Babylon," Psalm 137, for female chorus, 2 flutes, violoncello, harp, organ (Choral Art Society, Feb. 28, 1902).

SONGS: "Harmonie du Soir," Baudelaire; "Dansons la Gigue," Verlaine; "La Cloche Fêlée," Baudelaire; "Sérénade," Verlaine; for mezzo-soprano, viola, and piano (Miss Lena Little singer, Mrs. Emil Paur pianist, Mr. Loeffler viola, Nov. 30, 1897, Dec. 13, 1897).

SONGS: "Intermèdes": "Timbres Oubliés," Gustave Kahn, "Adieu, pour jamais," Kahn, "Les Paons," Kahn (Miss Julia Heinrich, April 5, 1899).

SONG: "Le Flambeau Vivant," Baudelaire (Miss Little, April 10, 1902, in Eaton-Hadley Trio Concert).

Mr. FELIX WINTERNITZ, violinist, the son of a physician, was born at Linz-on-the-Danube, Austria, May 18, 1872. He began to study the violin at the age of six and the piano at eight. His first teacher was Franz Nowak, now concert-master at Wiesbaden. He studied under Hellmesberger and Grün at Vienna, and was graduated from the Vienna Conservatory in 1885, when he took the first violin prize and a silver medal for proficiency in theory. Mr. Winternitz first appeared in public at Linz in 1881. During the season of 1886–87 he was a first violin in the orchestra of the Theatre "An der Wien," and in 1887–88 he was a member of the orchestra of the Imperial Opera, Vienna. He came to the United States in the fall

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of 1889, and made his first appearance in Boston at a concert of the Philharmonic Orchestra, Mr. Listemann conductor, at the Boston Theatre, Oct. 12, 1890, when he played Ernst's "Otello" fantasia. He was a member of the Boston Symphony Orchestra (1889–90), concert-master of the Philharmonic Orchestra (1890–91) and later of the Boston Festival Orchestra, under Mr. Mollenhauer. He travelled with various companies from 1891 to 1896. Since then he has taught in Boston, and he is now connected with the New England Conservatory of Music.

FIRST MOVEMENT OF THE HUNGARIAN CONCERTO FOR VIOLIN AND ORCHESTRA, OPUS 11 . . . . . JOSEPH JOACHIM.

(Born at Kittsee, near Pressburg, June 28, 1831; now living at Berlin.)

From 1853 to 1868 Joachim was in the service of blind George V. at Hanover. He was solo violinist to the King, conductor of symphony concerts, and he was expected to act as concert-master in performances of the more important operas, that the strings might thereby be improved. His yearly vacation was five months long, and he was allowed in winter to make extended concert tours. It was at Hanover that Joachim wrote his overtures, "Hamlet," "Demetrius," "Henry IV.," an overture to a comedy by Gozzi, and one to the memory of von Kleist; the Third Violin Concerto (G major), Nocturne for Violin and Orchestra (Op. 12), Variations for Viola and Piano, Hebrew Melodies, pieces for violin and piano, and the Hungarian Concerto.

The Hungarian Concerto, dedicated to Johannes Brahms, was written in the fifties. Joachim played it at the first of the London Philharmonic Concerts in 1859, early in April. He played it at Hanover, March 24, 1860. Dr. Georg Fischer, in "Opern und Concerte im Hoftheater zu Hannover bis 1866," speaks of the work as one of "great seriousness and deep passion, exceedingly difficult, abounding in double stopping and three-

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voiced passages. It is also very long: it lasted forty minutes." Joachim played it in 1861 at Vienna, Budapest, and other towns. Hanslick wrote: "The first movement, which is the broadest and most richly developed, is striking on account of the well-sustained tone of proud and almost morose passion. In its unbridled freedom it sometimes assumes the character of a rhapsody or prelude." The *Pesth Lloyd Zeitung* exclaimed: "This is the means by which the type of Hungarian national music will ripen into artistically historical and universal significance; and we have a double reason for being delighted that Hungary possesses in its patriotic countryman a great instrumental artist, who bears the spirit of Hungarian music upon eagle's pinions through the wide world." Many rhapsodies have been written on this theme. Here is a favorable example, which I quote without correction: "Every idea of displaying virtuosity foreign to his intention, he flew to his violin on the contrary as his most faithful friend and companion to clothe in outward form what resounded and vibrated in his soul, combining with the violin, however, the orchestra, on at least a footing of perfect equality." The following paragraph from the *Illustrated Times* (London), 1862, shows that Joachim was then strongly Hungarian: "To put *Herr* before the name of Joachim the musician, who by simply playing the Rakoczy march on his violin raises the patriotic enthusiasm of his compatriots to the highest pitch, and thus produces as great an effect as the most successful orator could obtain, is not only a mistake, but almost an insult."

Andreas Moser, in his "Joseph Joachim" (Berlin, 1898),— a long drawn-out and fawning eulogy,— speaks of this concerto as follows: "It is the mature outcome of Joachim's intimate knowledge of the national music of his native country. In his childhood scarcely a day passed in which he did not hear the intoxicating strains of gypsy music, and the repeated visits which he paid to his home only tended to strengthen his love for the characteristic melodies, harmonies, and rhythm of the Magyar folk-songs and dances." Moser mentions the technical difficulties, and adds: "It taxes severely the player's physical strength and power of endurance. . . . But another difficulty exists in addition to these for all those not

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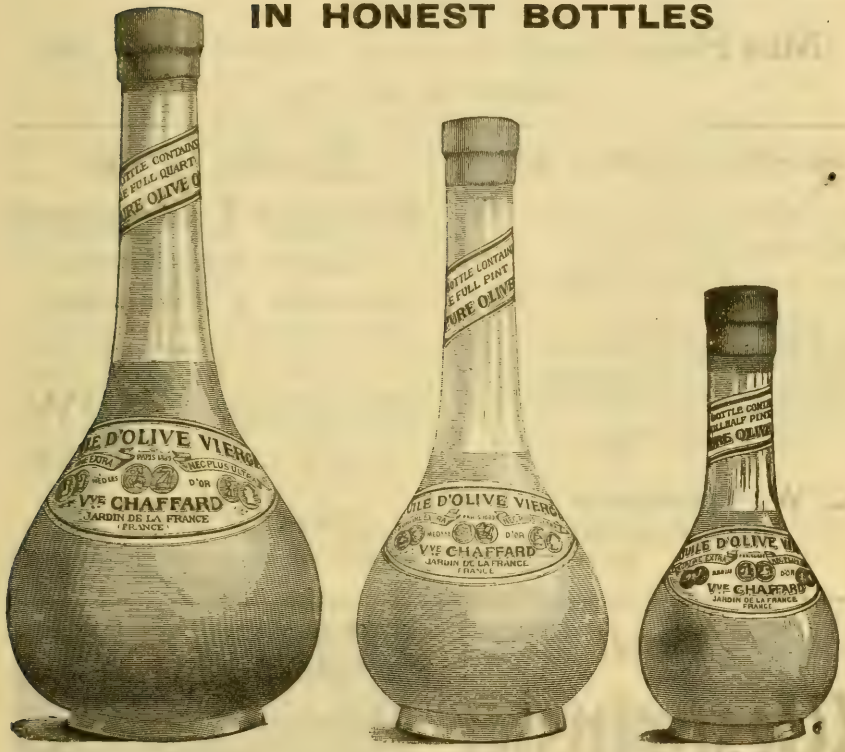
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The first movement of this concerto was played by Mr. Bernhard Listemann at a concert of the Harvard Musical Association, Dec. 10, 1868. Mr. Listemann played the whole concerto on Nov. 26, 1881, at a Symphony Concert. Mr. Kneisel played the first movement at a Symphony Concert, Oct. 30, 1886.

The concerto was played at Berlin, March 1, 1889, at the concert in honor of Joachim's jubilee. The first movement was played by Hugo Olk, the second by Johann Kruse, the third by Henri Petri, all of them pupils of the composer.

SYMPHONY IN C MAJOR (B. & H., No. 7) . . . . . JOSEPH HAYDN.

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony is No. 1 in the catalogue of the series of twelve composed by Haydn for Salomon's concerts in 1791 and 1792 at London. It should be remembered that this catalogue is not arranged according to the date of composition or performance: it is arranged arbitrarily. Thus, the first symphony performed at the Salomon-Haydn concerts, March 11, 1791, was the one in D major, No. 2 of the London catalogue, but No. 5 in Breitkopf and Härtel's list.

The program-book of the twelfth Symphony Concert (Jan. 25, 1902) contained a sketch of Salomon and his relations with Haydn. Unfortunately, the programs of some of the concerts at which the symphonies were produced could not be found even by the indefatigable Pohl when he was collecting the material for his "Mozart und Haydn in London" (Vienna, 1867), and we are without information concerning the history of some of the symphonies.

This Symphony in C is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, drums, and strings. The music requires no analysis or explanatory program. It was performed at these concerts, Oct. 21, 1882, and Jan. 28, 1888.

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PROGRAM

Bach–Busoni,	Two Organ-choral-preludes
Schumann,	Carnaval
Brahms,	Two Intermezzi
Mendelssohn,	Song without Words in G
Rosenthal,	Papillons
MacDowell,	Sonata Tragica

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MONDAY AFTERNOON, APRIL 14, at 3, STEINERT HALL.
PIANOFORTE RECITAL
By Madame ELSA
von GRAVE-JONÁS

PROGRAM

Capriccio	Domenico Scarlatti
Carnaval, Op. 9	Robert Schumann
Rhapsodie, G minor	Brahms
Nocturne, C minor Barcarolle	Chopin
Chant Polonais	Chopin–Liszt
Etude de Concert	Moszkowski

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Programme of the SECOND SONG RECITAL by
Madame LILLIAN
BLAUVELT

Next Tuesday Afternoon, April 15, at three. Steinert Hall

PART I.

a M'ha Presa. Old Italian	Paradies
b Ariette d' Enrico. Old Italian	Galuppi
c Pastorella. Old Italian	

PART II.

a Zwie gesang *b* Wach auf	Spohr
c Der Hirt auf dem Felsen	Schubert

Clarinet Obbligato by Mr. Otto Fritzsche

PART III.

a Charmont Papillon. Old French	Campra
b Chant de Venus. Old French	Lulli
c Vieille Chanson. Modern French	Bizet
d Ouvrez. Modern French	Dessauer

PART IV.

a Skylark	Handel
b Gray Rocks and Grayer Seas	Vannah
c A Lament	Behnke
d My Heart was like a Swallow	"

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Three Poems (after Omar Kháyyám) . . Foote
Quasi marcia
Comodo
Allegro deciso
Aria, D minor . . Gluck
Il moto perpetuo . . Weber

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Idyll, "L'étoile du berger" Stcherbatcheff
Valse
Mazurka } . Chopin
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(1016)

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The Ninety-fifth Psalm - - - - - - - - - - - - - *Mendelssohn*

Song of Welcome - - - - - - - - - - - *Mrs. H. H. A. Beach*

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(1018)

This letter from JEAN and EDOUARD de RESZKE explains itself.

Sig. E. DEL FANTIS : BOSTON, April 12, 1901.

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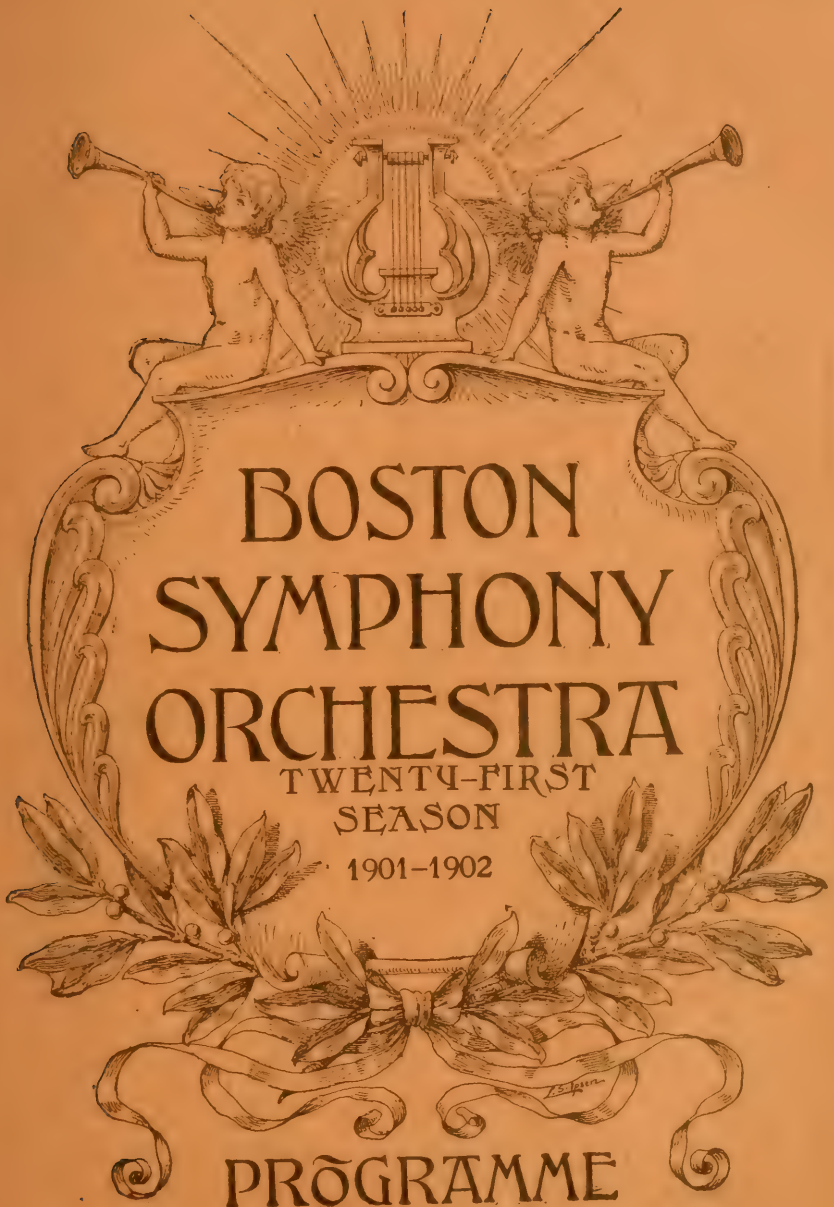
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1901–1902

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PROGRAMME.

Chadwick . . . . . Overture, "Melpomene"

Liszt . . Fantasia on Hungarian Folk-tunes for Pianoforte and Orchestra

Von Hausegger "Barbarossa": Symphonic Poem in Three Parts

I. The Distress of the People.
II. The Enchanted Mountain.
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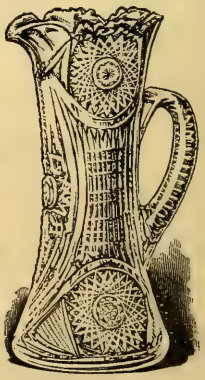
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DRAMATIC OVERTURE, "MELPOMENE". GEORGE WHITFIELD CHADWICK.

(Born at Lowell, Mass., Nov. 13, 1854; now living in Boston.)

This overture, dedicated to Mr. Wilhelm Gericke, was first performed at a concert of the Boston Symphony Orchestra, Dec. 24, 1887. Later performances were given March 2, 1889, March 14, 1896, Oct. 22, 1898. The overture was played at a symphony concert, Copenhagen, Aug. 1, 1888; at an American concert led by Mr. Van der Stucken at the Trocadéro, Paris, July 12, 1889; at an American concert led by Mr. F. X. Arens at Weimar, March 23, 1892; at a concert of the London Philharmonic Society, led by Sir Alexander Mackenzie, June 13, 1895; and there have been other performances in Europe.

The overture is scored for piccolo, 2 flutes, oboe, cor anglais, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, tuba, kettle-drums, big drum, cymbals, strings.

"Melpomene" was intended originally by the composer as a companion piece to his overture, "Thalia," which was produced at a Symphony Concert, Jan. 13, 1882. "As the sub-title to the latter was 'Overture to an Imaginary Comedy,' so was the sub-title to this one meant to be 'Overture to an Imaginary Tragedy.'"

***

Melpomene was the third of the nine Muses born to Zeus by Mnemosyne; and by Achelous, the river-god, Melpomene was the mother of the Sirens.* As the Reverend Mr. Spence remarks in his "Polymetis," the poets say but little of the Muses in a descriptive way, "much less than might indeed be expected for deities to whom they were so particularly obliged." In the relief of the Nine, for which Ausonius wrote an inscription, Melpomene has her mask on her head, "and it is sometimes placed so much

* So says the authoritative Apollodorus; but others say that the mother of the Sirens was Calliope or Terpsichore or Erato. For an exhaustive and entertaining examination of this important question see that book of incredible learning, "Les Sirènes: Essai sur les principaux mythes relatifs à l'incantation, les enchanteurs, la musique magique, le chant du cygne, etc.," by Georges Kastner, pp. 5–7 (Paris, 1858).

SPECIAL ANNOUNCEMENT.

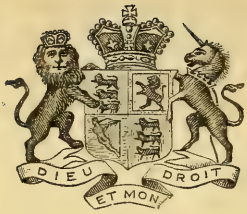
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more backward, that it has been mistaken for a second face; she is distinguished from Thalia, or the comic Muse, by having more of dignity in her look, stature and dress. Melpomene was supposed to preside over all melancholy subjects, as well as tragedy." She is also represented with "a grave Countenance, richly habited, holding Sceptres and Crowns in one Hand, and a poinard in the other."

Melpomene's name was derived "from the Greek dialect, importing 'to sing,' to make consent or concord; which includes the temperature and modulation of the whole world." She had the "prime precedency" in tragedy, as Vergil in the epigram attributed to him, remarks: —

"Melpomene tragico proclamat moesta boatu."

"Therefore it was the custome in all the Tragedyes of old, to annexe to the end of euerie act, a Chorus, with some sad and mournfull song: and the neerer they grew to the catastrophe or conclusion, the songs were set to the more passionate tunes, and soong with the more sorrowfull accent, expressing an augmentation of griefe, both in countenance and gesture. Some of the great Authors conferre vpon her the inuention of Rhetorick. . . . Lastly Fulgentius teacheth, that by this Muse is meant a maid giuen to meditation."

Now some say that the Muses were virgins skilled in song and acquainted with divers sciences, who accompanied Osiris on his expedition; that they were also among the followers of Bacchus; and Diodorus of Sicily tells us that they were charged with the duty of amusing Bacchus by "the charm of melody, the dance, and all decent pleasures that their knowledge and talents could furnish him." But Tzetzes in a note to Lycophron's dark book assures us that the Muses, irritated against Venus because she had turned some of them toward love for mortals, sang in the presence of Adonis a song in praise of the chase, which fired him to his death.

(In press.)

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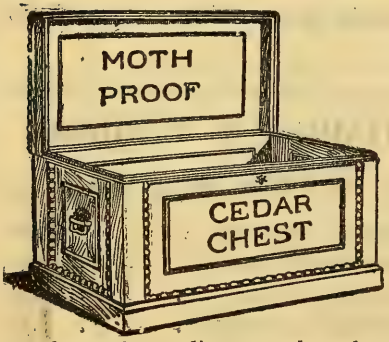
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165 Tremont Street, Boston.

Thomas Heywood inquired early in the seventeenth century, "Why the Vertues, the Disciplines, the Muses, the Deuisers and Patrons of all good arts with diuers of the like nature should rather bee comprehended vnder the feminine sexe by the names of Virgins and women, as also their pictures drawne to the portraitures of damosells, than either by masculine nomination, or according to the effigies of men? . . . Or by what reason the Muses should be personated rather like Damosells than young men strenuous and excelling in masculine Vertue?" And he himself replied: —

"It is briefely answered by Lilis Gregorius, as likewise by Cornutus, whom some call Pharnutus, that by the symbole or semblance of such women, much science is begot, and besides much fruit ariseth from the judgment of the soule: besides it was a custome of old for Virgins to play and daunce in companies, which excellently fitted the coupling and sisterhood of the Sciences: . . . likewise in Beroaldus commentaries vpon the Golden Asse, he adds this one thing worthie observation to the great honor and commendation of the feminine sex: the foure parts of the world have their denominations from women. Asia was so called of the Nymph Asia . . .; Europe of Europa . . .; Lybia, which is Africa, of Lybia . . .; in like manner America (since discouered) beareth the like female figure: which (as Beroaldus saith) if the women of our age did fully apprehend and truely understand, how insolently would they boast of their worth and dignitie? How would they glorie in vaine boasts and ostentations, how much continuall chidings would they vpbrayde their husbands, still casting in their dishes their owne vertues and goodnesse; still commemorating and vrging, that women beare the names of all the foure parts of the diuided world; that wisedome and the theological vertues are personated under the sex of women: that the Arts, the Disciplines, the Muses, the Graces, and almost whatsoever is good, are deciphered both by the names

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ST. PETERSBURG, May 27, 1901. OSSIP GABRILOWITSCH.

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and in the persons of women: therefore (I feare) this had beene better kept as secret as mysteries in Sanctuaries, and not to haue beene published to them in their owne mother's tongue, in which they are so nimble and voluble; least calling a Counsell about this argument, it may adde to their insolencies, who haue too great an opinion of their owne worths alreadie."

FANTASIA ON HUNGARIAN FOLK-TUNES FOR PIANOFORTE AND ORCHESTRA.

FRANZ LISZT.

(Born at Raiding, near Ödenburg, Hungary, Oct. 22, 1811; died at Bayreuth, July 31, 1886.)

This fantasia is an expansion or modification of the Fourteenth Hungarian Rhapsody for pianoforte. The arrangement was made probably in 1860. It was published in 1863. Both the pianoforte piece and the arrangement are dedicated to Hans von Bülow. The fantasia is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 horns, 2 bassoons, 2 trumpets, 3 trombones, kettle-drums, big drum, triangle, cymbals, pianoforte, strings. The first performance at a Symphony Concert was by Miss Marie Heimlicher, March 4, 1882. But the work had been often performed here before that date, as by Marie Krebs (1871), Franz Rummel (1880). Mr. Paderewski played it at an extra concert of the Boston Symphony Orchestra for the benefit of the members of this organization, March 2, 1892.

The first theme is treated as an introduction in E minor by the orchestra

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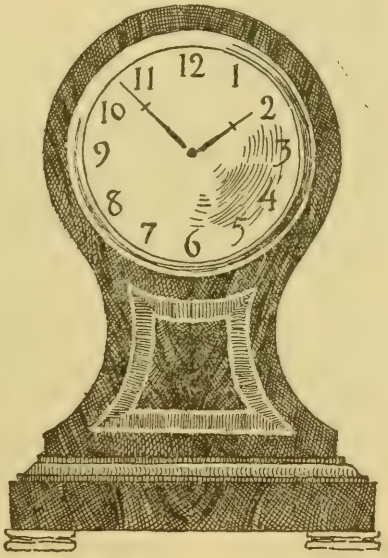
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(*Andante mesto*). The pianoforte enters after a few measures with a solo, *Capriccio*. A cadenza, *Allegro molto*, leads into the melody, *Allegro eroico*, "with double octaves and full chords." This air is then treated with several changes of tempo by orchestra and pianoforte. There is an *Allegretto* "in gypsy fashion," and the movement grows more and more furious.

Liszt wrote twenty Hungarian Rhapsodies. Nos. 1 and 2 were published in 1851; Nos. 3–7, in 1854; No. 8 in 1853; the first edition of No. 9, "The Carnival at Budapest," in 1849, the revised edition in 1853; Nos. 11–15, in 1854; No. 16, in 1882; Nos. 17–19 in 1886; No. 20 is in manuscript.

Liszt and F. Doppler orchestrated some of these rhapsodies, and the following table, taken from Ramann's "Franz Liszt" (vol. ii., part ii., p. 245, Leipsic, 1894), may be of interest: —

No. 1 (in F,	original	edition	No.	14),	1874.
No. 2 (in D,	"	"	"	12),	1875.
No. 3 (in D,	"	"	"	6),	"
No. 4 (in D,	"	"	"	2),	"
No. 5 (in E,	"	"	"	5),	"
No. 6 ("Carnival,"	"	"	"	9),	"

Hanslick ("Concerte, Componisten, und Virtuosen," Berlin, 1886) gives a picturesque account of Liszt playing this fantasia at Vienna in 1874; how Liszt, who was then sixty-three years old, renewed his youth, and was the virtuoso that had astounded Europe in the thirties and forties; how he turned in marvellous fashion the pianoforte into a cymbalo, that species of dulcimer, dear to the Hungarian gypsies, with strings struck by small hammers, made known to us by Hungarian bands, real or fictitious.

Mr. Carlo Buonomici, pianist, was born at Florence, Italy, June 20, 1875. His father, Giuseppe Buonomici, the celebrated pianist, editor, and teacher, the close friend of von Bülow, was his first and, in fact, his chief

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teacher. But in 1891 the young man went to Würzburg, where he made his first appearance in concert. He studied at the Würzburg Royal Music School, and in 1894 he took the first prize for piano playing, as a pupil of Van Zeyl. In 1895 Mr. Buonomici served his year in the Italian army, and in 1896 he came to Boston, where he now lives as pianist and teacher. He has played at Florence in concerts given with his father, and he has given recitals here and in other American cities.

"Barbarossa," Symphonic Poem in Three Movements.

Siegmund von Hausegger.

(Born at Graz, Aug. 16, 1872; now living at Munich.*)

"Barbarossa" was first performed by the Kaim Orchestra, Munich, under the direction of the composer, March 21, 1900. The first performance in the United States was by the Philharmonic Society of New York, Mr. Paur conductor, Nov. 16, 1901. The composition was begun on Dec. 8, 1898, and finished Sept. 3, 1899.

The work is scored for piccolo, 2 flutes, 2 oboes, cor anglais, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 4 trumpets, 3 trombones, tuba, kettle-drums, big drum, side-drum, triangle, glockenspiel, cymbals, gong, harp, and strings.

The three movements of the work are entitled respectively: —

*It is said that von Hausegger now proposes to make Graz his home and devote himself exclusively to composition.

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I. "The Distress of the People" (*Die Noth des Volkes*). Introduction: broadly sustained; C major; 4-4 time; in rapid tempo, C minor, 2-2.

II. "The Enchanted Mountain" (*Der Zauberberg*). Very lively, eagerly hurried; B-flat minor; 6-8; middle portion very quietly; D major; 6-4.

III. "The Awakening" (*Das Erwachen*). Introduction: broadly sustained; E minor; 4-4; broadly; C major; 3-2.

The composer sought inspiration in the legend that at first was connected with Frederick II. (1194–1250), Holy Roman Emperor, "the Hohenstaufen," grandson of Frederick I. (1123–90), surnamed by the Italians "Barbarossa," the Red-bearded. At the end of the eighteenth or about the beginning of the nineteenth century the legend was attached to the grandfather, Barbarossa; and poets, as Rückert, Geibel, Hoffmann von Fallersleben, Heine, and folk-lorists, as the Brothers Grimm, made Barbarossa the hero. Let us now consider the legend itself, and only in the generally accepted form.

Barbarossa was not drowned in the river Kalykadamus. He has slept and is now sleeping in the Kyffhäuser Mountain in Thuringia. There he sits at a table of stone. His head rests on his hand, his sword is on his knee, he nods with blinking eyes. His beard grows round — some say through — the table. Twice has it grown round about it, and, when it has made the circuit thrice, the King will awake. He will leave his cave with his faithful warrior comrades, and he will hang his shield on a withered tree, which will break into green leaves; and then glory with peace will come to the German nation.

And Barbarossa has been seen in the mountain. Once a shepherd found the way, led by a dwarf, and he aroused the hero with a song. Barbarossa asked: "Do the ravens still fly about the mountain?" "Yes," answered the shepherd. "Then must I sleep longer," said Barbarossa,

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and he gave the shepherd the foot of a golden basin. A peasant in 1669 was taking his corn from Reblingen to Nordhausen. A dwarf allured him to the mountain, and made him empty his sacks, which he filled with gold.

The wooded Kyffhäuser is 1,395 feet high. The ruined castle was once occupied by the Hohenstaufen. It consists of the Oberburg with a tower of eighty feet, and the Unterburg with the chapel. Barbarossa sleeps far beneath this castle.

I. The Distress of the People.

This movement, in the form of a symphonic overture, is said to be a "character-picture" of the German nation. The chief thematic material is found in all the movements.

The first theme, powerful in simplicity, is sounded by horns, then trumpets over tremulant strings. To the full orchestra, after a short *crescendo*, is given a second theme that is closely related to the first. Horns, then oboe and bassoon, lead to a passage of feminine charm, which begins a short section in the manner of a pastoral. Horns, wood-wind, and harp enter into the delicate orchestration. The picture fades, and horns and trombone sound the first theme, which is now sombre. There is a cry of suffering that keeps breaking into this theme, and there are more and more excited horn-calls. The rapid portion of this movement may be taken as a painting of the universal woe.

Wenn der Kaiser doch erstände!
Ach! er schläft zu lange Zeit:
Unsre Knechtschaft hat kein Ende
Und kein End' hat unser Leid.

(Ah, if the Emperor would only arise! Too long has he been sleeping; our bondage and our woe are without end.)

Wild and various are the cries of lamentation. The trumpets sound their now familiar theme in vain. There is apparently a lull, as from dis-

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couragement, but wind instruments lead again into the passionate and stormy mood. Themes of the *Allegro* section are combined, there is the wildest confusion. Suddenly the tumult ceases, and then arises for the first time the Barbarossa theme (trumpets, trombones, tuba). The Emperor is revealed, asleep by the table of stone in the enchanted mountain. Will he ever awaken? The ravens are still flying about the mountain. Again confusion, uproar, mighty lamentation.

II. The Enchanted Mountain.

The form of this movement is that of a great and fantastical Scherzo, with an exceedingly broad and relieving Trio. The picture is of Barbarossa sleeping in the bowels of the Kyffhäuser. A shadowy theme is endlessly transformed; harp and soft wood-wind supply mysterious harmonies; spectral shapes flit about in mist. There is witchcraft in it all. The ghosts vanish; they reappear. And now the depths are disclosed; there is a *basso ostinato* (tuba, double-bassoon, basses), and the Barbarossa theme paints the hero; there are strange horn-calls; the echoes die away; there is a long roll of drums; flutes and clarinets prepare the entrance of the motive related to the first theme of the first movement. The magic picture of the Emperor awakens childlike and delightful dreams, recollections of a happiness undisturbed by need and suffering. But the distress of the folk dispels these recollections; the Emperor is no more

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seen. The strange shapes squeak and gibber. Happiness, peace,—'twas idle dreaming.

III. The Awakening.

The people can no longer endure. The mourning rises to a pitch of agony, then sinks in despair. Will the Emperor sleep forever? Hark! Trumpets are heard, faintly, as though from the depths of the mountain, at first muted trumpets. The violins, with harmonics, and gently moving clarinet triplets answer; a theme played by solo violin is followed by modulations (harp, then violins). Again the trumpet-call. The mountain opens. Barbarossa rides forth with his knights to free the land from the oppressor. Four trumpets, with roll of drums, blare forth the Barbarossa motive, which is taken by the whole orchestra. The march grows more and more boisterous; it breaks into a battle scene. Barbarossa triumphs; his people can now and henceforth breathe in freedom. There is a sonorous song of thanksgiving to the warrior that is at the same time the herald of peace.

*
* *

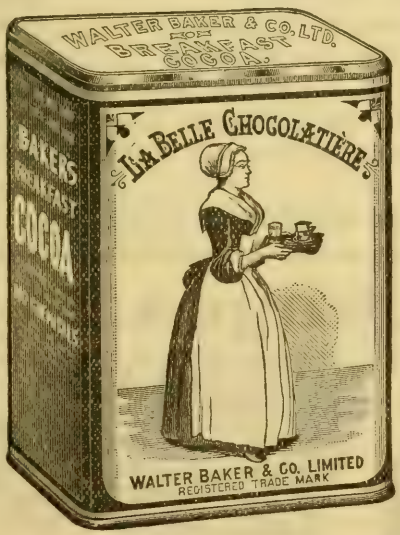
Frederick I., Barbarossa, Holy Roman Emperor, the son of Frederick, One-eyed, of Hohenstaufen, Duke of Swabia, was a man of great physical beauty, the embodiment of the chivalric and warlike spirit of the age. The chief incidents in his career may be easily found in the histories that deal with his period. We are here concerned only with his death and legendary character. There are various stories about his ending. Gibbon says he was drowned in a petty torrent of Cilicia. Jeremy Collier states, in his Historical Dictionary (1688): "But going to Bath himself in the River of Cydnus that runs by Tarsus, as some say, fell into a Disease of the Liver, which Kill'd him in a few Days; but as others say, was drown'd." But let us listen to Thomas Fuller, who tells the story in his

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"History of the Holy War" (1639): "Matters going thus wofully in Palestine, the Christians' sighs there were alarms to stir up their brethren in Europe to go to help them, and chiefly Frederick Barbarossa, the German Emperor. Impute it not to the weakness of his judgment, but the strength of his devotion, that at seventy years of age, having one foot in his grave, he would set the other on pilgrimage. We must know that this emperor had been long tied to the stake, and baited with seven fresh successive popes; till at last, not conquered with the strength, but wearied with the continuance of their malice, he gave himself up to be ordered by them; and Pope Clement III. sent him on this voyage into the Holy Land. . . . But Frederick the Emperor, being now entering into the Holy Land, was, to the great grief of all Christians, suddenly taken away, being drowned in the river of Saleph; a river (such is the envy of barbarism, obscuring all places) which cannot accurately be known at this day, because this new name is a stranger to all ancient maps. If he went in to wash himself, as some write, he neither consulted with his health nor honor: some say, his horse foundered under him as he passed the water; others, that he fell from him. But these several relations, as variety of instruments, make a doleful concert in this, that there he lost his life: and no wonder, if the cold water quickly quenched those few sparks of natural heat left in him at seventy years of age. Neubrigensis conceiveth that this his sudden death was therefore inflicted on him because, in his youth, he fought against the popes and church of Rome: but I wonder that he, seeing the emperor drowned in a ditch, durst adventure into the bottomless depths of God's counsels. Let it content us to know, that oftentimes heaven blasteth those hopes which bud first and fairest; and the feet of mighty monarchs do slip, when they want but one step to their enemies' thrones."

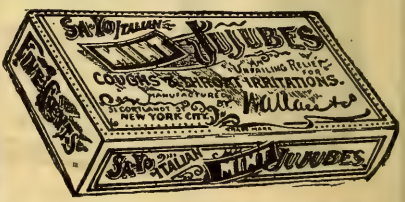
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a much more imposing character. Even now his true character is as fiercely debated as it was when Fuller wrote: "And as it is in the fable of the man that had two wives, whilst his old wife plucked out his black hairs, the evidence of his youth, his young one un-grayhaired him, that no standards of antiquity might remain, they made him bald betwixt them: so amongst our late writers. . . . We will not engage ourselves in their quarrels; but may safely believe that Frederick was neither saint nor devil, but man. Many virtues in him his foes must commend, and some vices his friends must confess. . . . In a word, he was a better emperor than a man, his vices being personal, most hurting himself; his virtues of a public nature, and accomplishing him for government." And of his death Fuller writes: "Bow he could not, break he must. Whatever is reported, he died of no other poison than sorrow (which ushered him into a wasting ague), grief being a burden whereof the strongest shoulders can bear the least. As for the fame, that Maufred his base son should stifle him with a pillow; though I must confess he might be taken on suspicion, as likely enough to play such a devilish prank; yet it is unreasonable, that he who is acquitted by the authors of the same time, should be condemned on the evidence of the writers of after ages."

Frederick Barbarossa was dead. For years there was no story about his return to life as a saviour or his enchanted sleep; but we learn from Fuller that Frederick II. was thought by some to be alive even before the legend of his sleeping in the mountain. "We must not forget a memorable passage which happened more than twenty years after Frederick's death. One Tylo Colupp, a notable juggler, some time brought up at the court, cunningly sewing together all the old shreds of his courtship, and stretching them out with impudency, pretended to be Frederick the emperor, long detained in captivity in Palestine. The difference between their aspects was easily reconciled; for few physiognomy marks are so deeply fixed in any face, but that age and misery will alter them. The credulity of the vulgar sort presently betrayed them to be cozened by him; yea, some princes took this brass for gold without touching it. But the best engine which gave this puppet his motion was a bruit constantly buzzed, that Frederick was not dead; for princes, the manner of whose deaths hath been private and obscure, fame commonly conjureth again out of their graves, and they walk abroad in the tongues and brains of many,

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who affirm and believe them to be still alive. But the world soon surfeited of this cheater's forgery; and this glowworm, when brought into the light, shined no more, but at Nanse was burnt to ashes by Rodulph the Emperor."

Dante, it will be remembered, put this second Frederick in a fiery tomb not far from the undaunted Farinata. Grangier, in his commentary on Dante, says that Michael Scot, the wizard, foretold Frederick's death: that it would be occasioned by the falling of a stone, which should break his skull: "This came to pass, for one day, as he was at Church with his head uncovered, in order to adore the body and blood of Christ, the rope of the bell which was ringing threw down a large stone upon his head, and immediately he concluded that he should die, as he did soon after."

Frederick II., as the courageous, determined champion of Germany against her mightiest foes, Innocent IV. and Gregory IX., was the idol of his folk. Excommunicated, he went to the Crusades, and in the very church of the Holy Sepulchre he took with his own hand the crown from the altar, and set it on his head. This daring deed and the tragedy of the Hohenstaufen house made him a martyr in the eyes of the people. The years that followed immediately his death were known as "the dreadful period without an emperor." Hatred and strife were abroad. There was longing after a glorious, peaceful reign. Rude poets expressed this longing, and foretold that, when the distress became so great that there seemed no help, then would Frederick come over the ocean and hang his shield on the withered tree. The sleep in the mountain first appears in Johann Rothe's Thuringian "Chronik" (1440). This saving hero was not always Frederick the Great: sometimes he was known as Charlemagne, sometimes as Charles V. The mountain was Dresenberg, Untersberg, Odenberg, or Gudensberg. But the Emperor that was asleep in the Kyffhäuser

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was always Frederick II., until about the beginning of the nineteenth century, when Barbarossa suddenly appeared as the enchanted hero.

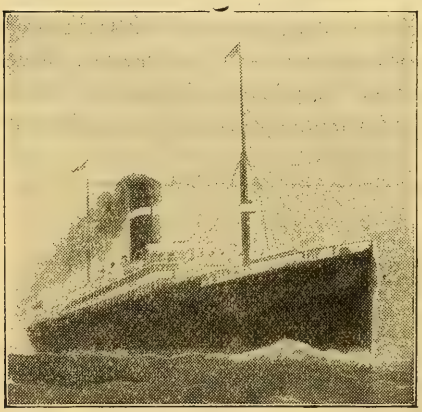
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Frederick I., or Frederick II., is a *redivivus*, and the name is legion. How many have slept and are sleeping the magic sleep!

There is Saturn on an island westward from Britain, bearing northwest, where the sun sets in summer, perhaps five days' sail. There Saturn lies asleep "in the deep Cave of an hollow Rock, mining like fine Gold, Jupiter having prepar'd Sleep instead of Fetters and Shackles, to keep him from stirring; but there are on the Top of this Rock certain Birds, which fly down and carry him Ambrosia." (Plutarch, "Of the Face appearing in the Orb of the Moon.")

It was believed by many that David sat in the cave under his tomb, that his flesh should not know corruption, and that he should reappear as the Messiah; as many believed that John the Apostle did not die, for they rested their belief on John xxi. 22. "Habited in priest's garments, he descended the steps of an altar into an open grave, in which he laid himself down, not in death, but in sleep, until the coming of Christ."

There were the seven young men of Ephesus, Christians who fled from the Emperor Decius to Mount Cœlius, and slept in a cave from 250 to 479, when some one digging foundations for a stable awoke them. But



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we read in "The Golden Legend, or Lives of the Saints," that Edward, King and Confessor, saw them in a vision, and saw them all turn in sleep from the right side to the left, a sign of "great battles, great pestilence, and great murrain, great earthquakes, great hunger, and great dearth through all the world." The Emperor was told of this, and he sent to the hill, "and there found the cave and the seven martyrs sleeping as they had been dead." The story is in the Koran, a story of young men and their dog, who turned in sleeping after the manner of his masters. And this dog, who became a great philosopher and prophet, was admitted to paradise, where he sits beside the ass of Balaam; and the other animals in paradise are the ant of Solomon, the whale of Jonah, the ram of Isaac, the calf of Abraham, the camel of Saleh, the cuckoo of Balkis the gorgeous Queen of Sheba, the ox of Moses, and Mohammed's mare.

Nero, the Emperor, set a dagger to his throat, "whiles Epaphroditus his secretarie lent him his hand to dispatch him"; and his funeral cost two hundred thousand sesterces. His coffin was of porphyry. Yet a long time after, his Edicts were published, "as if he would shortly return to the great mischief of his enemies," and during the life of Suetonius a man arose among the Parthians who insisted that he was Nero; "he was mightily upheld and maintained, yea and hardly delivered up againe."

Wedeking sits enchanted in Westphalia; Siegfried and other heroes sleep in a mountain castle, and they will appear when Germany is in dire distress; the three founders of the Swiss Federation sleep in the cleft of a rock by the water of Lake Lucerne; Red-bearded Otto is also in Kyffhäuser, with Dame Holle as housekeeper and errand woman, and they play at skittles when the days are boresome; there is King Dan; Marko is in a wooded mountain; there is Olaf; Odin himself sits in Walhalla, waiting for his ravens to bring the last fateful tidings; King Arcturus is in Mount Giber; Ogier, the Dane, haunts the Ardennes, and he will return; and Slavs go in solemn procession to seek Svatopluk.

Arthur sleeps with his knights at Avalon or Camelot, and he will surely come to the help of his people. But, according to some, he himself is not yet out of danger: —

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For truly ye may find out wisdom when
King Arthur's resting place is found of men.

There are such stories in "The Book of the Thousand Nights and a Night," in fairy stories of all nations, among the traditions of savages. Boabdil is sleeping; Saint Borondine and his followers dwell in an enchanted isle; the Mahdi of the ninth century will return; and so will Vishnu in the form of Kalki.

Don Sebastiam disappeared at the battle of Alcacerquivir. It was in 1578 that he was killed fighting far in the ranks of the Moors, yet his second coming was for years a belief, a religion in Portugal, nor is the sect of *Sebastianistas* wholly extinct. The legend was used by the Braganza house to strengthen nationality.

Sir Richard F. Burton tells us that Maximilian, first emperor of Mexico, may be seen again. "His body was identified as carefully as that of Don Sebastiam; yet many of the Istrian *vulgus*, especially at Trieste and Pola, believe that their beloved Archduke still lives beyond the seas, under the charge of three jailors, captains in the English, French and Austrian navies."

Even to-day, when the mist is thick on Kyffhäuser, the dweller in the neighborhood will say: "Oho, Emperor Friederich is brewing; there'll be soft weather." And there is a story that the Emperor cursed himself into the mountain.

***

During the thirteenth, fourteenth, and fifteenth centuries the awakening of the hero from enchanted sleep was for the recovery of the Holy Sepulchre. Later there was the thought of the overthrow of Antichrist, and the Last Day. The poet Geibel used the legend of Barbarossa with reference to German unification in 1870–71; while Heine before him, in "Deutschland" (1844), treats the legend with fantastical and bitter cynicism.

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Folk-lorists have given many explanations. The shield that is hung on the tree is the sun-disk of the spring; so long as the ravens fly about the mountain, it is winter; the corn buried in winter earth is turned to gold. The legend is an old pagan one, to which a historical and Christian name is attached, etc.

Not only in the grand academy of Lagado have sunbeams been extracted from cucumbers.

* * *

SIEGMUND VON HAUSEGGER is the son of Friedrich von Hausegger (1837–99), counsellor-at-law, pupil in music of Salzmann and Otto Dessoff, lecturer on the history and theory of music at the University of Graz, the author of several pamphlets, "Musik als Ausdruck" (1885), "Wagner and Schopenhauer" (1878), etc., and an indefatigable contributor to music journals. He was an ultra-Wagnerite. Siegmund showed musical in stincts at an early age. As a school boy he composed "musical pictures" of Epaminondas and Hercules; and as a student at the Gymnasium he wrote a mass for solo voices, chorus, orchestra, and organ, which was produced under his direction at Graz in May, 1889, and in concert form, for it was too long for church use. After he had been for ten semesters at the University, he gave his attention wholly to music. His first teacher was his mother. Then he studied composition with his father, score reading with Degener, piano with Pohlig. In the University he attended lectures on art, music, literature, and philosophy. The elder Hausegger had founded a Wagner Society at Graz. The younger produced, with the assistance of this society, excerpts from "Parsifal," "Die Meistersinger," and also, with orchestra and on the stage, Jean Jacques Rousseau's "Le Devin du Village" (1752), and Grétry's "L'Épreuve Villageoise" (1784). He afterward (1893–96) prepared and directed a performance of the "Ring" without cuts, and he astonished the hearers by his playing of the score, for the orchestra was a piano. Siegmund, as a boy, had written piano sonatas and other chamber pieces. After he had composed a piano quartet, a piano fantasia, "Die Elixiere des Teufels" (after the wild tale of E. T. A. Hoffmann), and an orchestral ballad "Odinsmeeresritt," he wrote the book and music of an opera in one act, "Helfried," which was produced at Graz, March 22, 1893, with much success. This opera is

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wholly in Wagnerian vein. In the spring of 1895 father and son, with an opera by the latter, "Zinnober," went to Berlin, to interest musicians and managers in the work. This opera in three acts, founded on Hoffmann's "Klein Zaches genannt Zinnober," was produced at the Court Theatre, Munich, June 19, 1898, under the direction of Richard Strauss. The part of Zinnober, the dwarf, is spoken; and it was created by Mrs. Conrad-Ramlo. From the fall of 1895 to the spring of 1899 Hausegger led the operas performed in the theatre at Graz, and he also conducted concerts. In 1897 he assisted in the preparation of the performances at Bayreuth. He composed choruses and songs, and in February, 1899, his symphonic poem, "Dionysische Phantasie," was produced by the Kaim Orchestra of Munich under his direction. In the fall of 1899 he was appointed second conductor of this orchestra. Weingartner has been the senior conductor. In July, 1899, he gave "Beethoven concerts" at Kissingen. The "Dionysische Phantasie" was performed at the thirty-seventh congress of the "Allgemeiner Deutscher Verein" at Heidelberg in June, 1901. The symphonic poem, "Barbarossa," was performed in Berlin, Dec. 3, 1900, at a concert of the Wagner Verein; at a Philharmonic Concert, Berlin, Oct. 14, 1901; at a symphony concert of the Royal Orchestra, Dresden, March 14, 1902; and there have been other performances, I believe.

Mr. Felix Adler contributed to the eighth number of *Die Musik* (January, 1902, Berlin and Leipsic) an article entitled "Hausegger's Reforms in the Concert Hall." Hausegger conducted the "People's Symphony Concerts" of the Kaim Orchestra. These concerts were "popular" * only in prices of admission,—thirty and fifty pfennige (about seven and a half and twelve and a half cents). The concerts are fashionable and the programs of a radical nature. Neither the "Tannhäuser," nor the "Oberon," nor "Euryanthe" overture, famous old war-horses, prance during the

* This use of the word "popular" reminds me of a story told by Richard Grant White. "As I was one day sitting in this dairy, ruminating over my fodder, perhaps also in a Jacques mood, 'chewing the food of sweet and bitter fancy,' I was startled by hearing, in a sharp and rather nosy voice, the assertion, in a discontented and positive tone, 'I don't call this very pop'lar pie.' The extraordinary nature of this declaration roused me from my musing. It was addressed, as I found, to a pretty, fair-haired waitress by a lad, or, as he doubtless regarded himself, young man, or, better, young gentleman. A glance at his face showed me that he was perfectly serious, and that he was quite unaware that what he said was of any importance, except in so far as it expressed his opinion of the compound that lay before him, *ruda indigestaque moles*. . . . His declaration as to the segment of sodden dough and half-stewed 'sass' with which he was about to afflict his bowels, that it was not popular, had no reference whatever to the favor with which it was regarded by the public at large, or even by that part of the public which frequented that particular eating-house. He meant merely that he found it not to his liking; that it was not good; and therefore he announced his inability to pronounce it popular."

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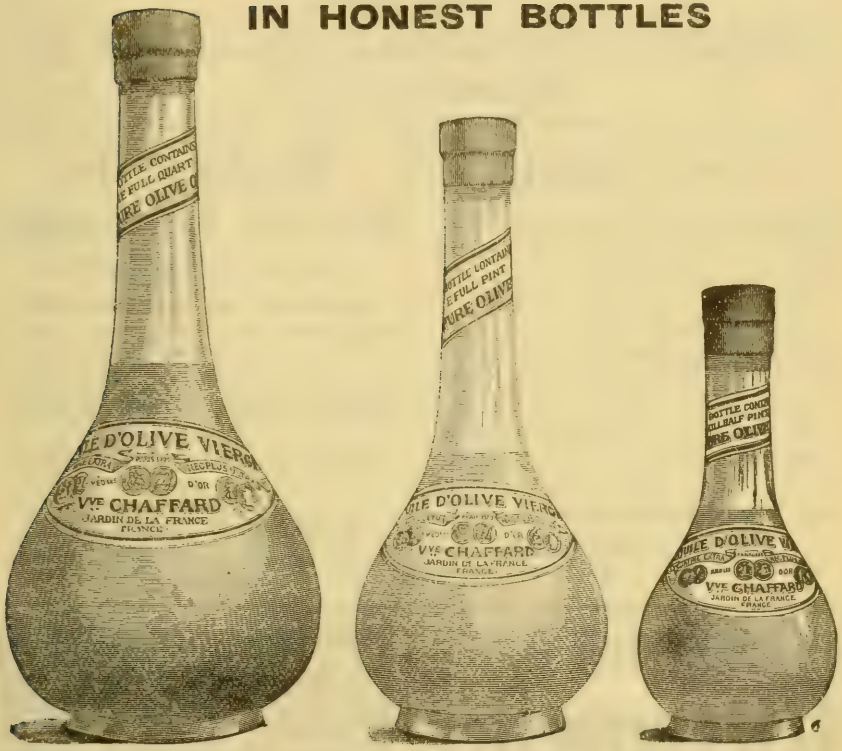
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hour and a half. There is an attempt at unity in the program. Not that the music is always by one composer; but there must be some sort of relationship between the pieces, or there must be reasonable, instructive contrast. Thus the program of a concert given this season included only Brahms's Symphony No. 2 and the "Romantic" Symphony by Anton Bruckner. It is said that each work provoked boundless enthusiasm. "The most incarnate Brahmsites recognized the beauty in Bruckner's work, and the craziest disciple of the upper-Austrian master saw that behind the 'dry formalism' of Brahms, the symphonist, there was concealed a golden grain of music." Another program consisted of Schubert's "Unfinished" Symphony and the long one in C major. Another included works by Goldmark and Tschaikowsky. A program that aroused much excitement was thus composed: Wagner's "A Faust Overture"; "Don Juan," Richard Strauss; Liszt's "Dante" Symphony. Hausegger leads symphonies without pauses for applause. "Is there anything," asks Mr. Adler, "more profane and inartistic than the mechanical hand-clapping after an *Adagio* by Beethoven; for instance after the Funeral march in the 'Eroica'?" And Mr. Adler reminds us of the wish of Schumann that his symphony in D minor should be played without pauses between the movements. "The abandonment of applause is a more worthy reform than the darkening of the hall would be, provided that the public has the artistic tact to follow the intentions of the conductor; and when the conductor has the requisite authority, his intentions will be respected." Mr. Adler says that Hausegger's manner of conducting is in nowise "beautiful." He reminds you of a schoolmaster, but his youthful fire and almost boundless enthusiasm have a power of suggestion that is felt by audience as well as orchestra. "To-day there is hardly a musician that is impressed by conducting from memory. It is taken for granted that a conductor knows the score whether it is on his desk or whether he does not look at it. But the sureness displayed by Hausegger when he conducts without the score such works as Strauss's 'Don Juan' or Liszt's 'Dante' Symphony is indeed phenomenal and deserves attention. His technic as conductor is not so conspicuous. He often gives the impression that he is wanting in routine experience, which is replaced only by glowing enthusiasm. But such want of routine in these days is, after all, refreshing."

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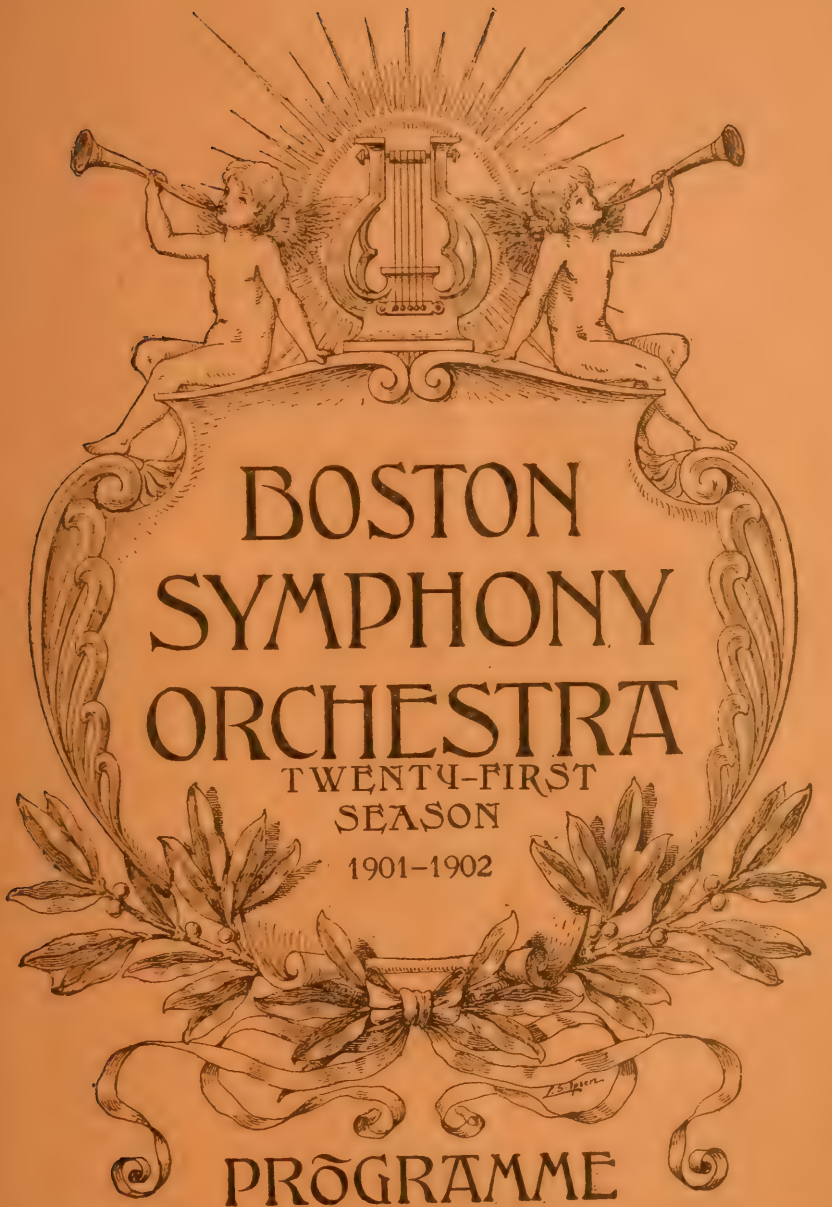
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1901–1902

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Brahms . . . . . Serenade No. 1, in D major, Op. 11

I. Allegro molto (D major).
II. Scherzo: Allegro non troppo (D minor).
III. Adagio non troppo (B-flat major).
IV. Menuetto I. (G major); Menuetto II. (G minor).
VI. Rondo: Allegro (D major).

Raff . . Symphony No. 3, F major, "In the Woods," Op. 153

I. IN THE DAYTIME.
Impressions and Sensations: Allegro.

II. AT TWILIGHT.
(*a*) Revery, Largo.
(*b*) Dance of Dryads: Allegro assai.
Poco meno mosso.

III. AT NIGHT.
Silent Rustling of the Woods at Night. Entrance and Exit of the Wild Hunt with Frau Holle (Hulda) and Wotan.
Daybreak: Allegro.

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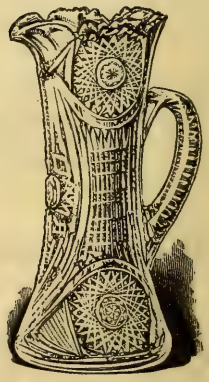
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SERENADE NO. 1, IN D MAJOR, OPUS 11 . . . . JOHANNES BRAHMS.

(Born at Hamburg on May 7, 1833; died at Vienna, April 3, 1897.)

This serenade was written in 1859 and published in 1860. When it was produced at a *Gesellschafts Concert* in Vienna, Dec. 7, 1862, under the direction of Johann Herbeck, antipodal opinions were strongly expressed. Ludwig Herbeck, in the Life of his father (Vienna, 1885), says that Brahms had about that time appeared in Vienna as a pianist with marked success, "but neither as pianist nor as composer could he deny the insipidity and dryness of his character; his mastery of contrapuntal development could not conceal his lack of fancy, and freshness and warmth of invention, and originality in thought; dry Protestantism runs like a red thread through all that he has written, and in the endeavor to conceal this lack he is too often obscure. When some one once spoke to Herbeck of the intellectual relationship between Brahms and Schumann, Herbeck answered: 'He has nothing in common with Schumann except confused thoughts. Schumann stands sky-high above him.'" And then we are told how Herbeck prophesied that the extravagant praise heaped on Brahms would appear ridiculous to posterity. Poor posterity, doomed to be busied in the reversal of judgments!

Hanslick, on the other hand, wrote a long and most eulogistic review of the serenade, and pronounced it to be one of the most charming of modern (1862) orchestral works. He claimed that Brahms had not revived an eighteenth century form through any archæological interest, but from natural sympathy with the poetic contents. "The old Serenades gave forth an odor of dried flowers; Brahms's work preserves the sweet flavor of the old-fashioned night-music in the deeper form of modern musical thought . . . Here is play for idyllic dreams, light jollity. All is peace and contentment." Yet Hanslick admitted that all the movements were not of equal worth, and that the second Scherzo recalled too vividly the Scherzo in Beethoven's Second Symphony.

In 1859 Brahms played at Leipsic his Piano Concerto in D minor, which was severely criticised. This was published as Op. 15. In 1860 and 1861 were the two serenades for orchestra, songs for one or more voices, piano pieces, and chamber music. In 1862 he moved from Hamburg to

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Vienna, where he acted as conductor of the Singakademie (1863–64). He left Vienna and lived in various towns from 1864 to 1869, but in the latter year he returned to Vienna and made it his abiding-place.

When Mr. Henschel produced this serenade at a concert of the Boston Symphony Orchestra, Oct. 28, 1882, all the movements were played. At the performance under Mr. Paur, Nov. 27, 1897, the two Scherzo were omitted. At this concert the second Scherzo is omitted.

The first *Allegro*, the two Scherzos, and the Rondo are scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, kettle-drums, strings. The trumpets and drums are dropped in the *Adagio*. The first Menuetto is scored for flute, 2 clarinets, bassoon, 'cellos; the second Menuetto for 2 clarinets, violins, violas, 'cellos.

The first movement is in the form of the first movement of an orthodox symphony. The horn designs the first theme of a Haydnish character over empty fifths held by violas and 'cellos. The clarinet answers over an organ-point in another position. The theme is developed *crescendo*, and a subsidiary passage leads to its return *fortissimo* and more complete development. The second theme enters with melody in first violins and bassoons, and afterward in first and second violins in octaves, with shiftings from common to triple time and back again. The free fantasia is long and elaborate. There is a regular reproduction of the first section, and there is a long Coda. The first theme appears in bits, and finally disappears, as though extinguished, in *pianissimo*. The Scherzo shows Brahms's individuality, although the Trio is in the style of Mozart and Haydn. Some call attention to the frequent use of the diminished sixth. The Adagio is a long expression of revery, in which a characteristic melody is given to the horn, an instrument dear to Brahms when he wished to express something especially beautiful to him; and the original harmonies of the *Fugato*, which brings the close of the first section, have been admired. The Menuettos preserve the antique flavor of the serenade. In the first the melody is given to the first clarinet, while bassoon and second clarinet accompany. In the second section the 'cello relieves the bassoon, and the flute plays a contrasting tune. The second Menuetto is three-voiced, and in the second section the clarinets are added to violins, violas, and 'cellos. The Finale is a Rondo built on two themes; the first

(In press.)

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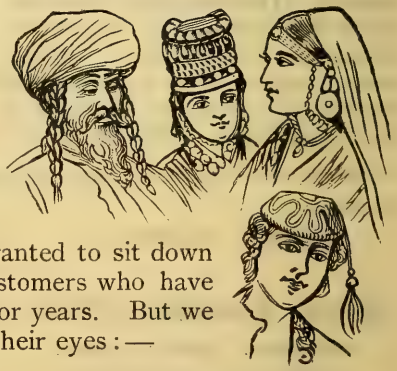
165 Tremont Street, Boston.

theme recalls a rhythm dear to Schumann; the theme given to the first violins has peasant jollity.

***

Serenade and aubade are terms that have been loosely used. If one speaks by the card, an aubade is a concert of voice and instruments, or voices alone and instruments alone, given under the window of some one toward daybreak, "*quod sub albam.*" And yet the aubade is often called serenade, even when the concert is in the morning, witness the morning "serenade" in Rossini's "Barber of Seville." A serenade is in general a nocturnal concert given to a loved one and sometimes to a distinguished person. During the sixteenth and the seventeenth centuries serenades were exceedingly popular in Germany, and they were composed of vocal music or instrumental; and sometimes voices and instruments were united. The vocal serenades were usually male trios, quartets, or quintets. There were serenades also of wind instruments, with music of the chase, or simple fanfares. There were "torchlight serenades." Rousseau, who defines a serenade as a concert given at night, generally with instruments, insists that the delightful effect was due largely to the darkness, and also the silence "which banishes all distraction." Georges Kastner comments on this statement, and adds that the celebrated viola player, the mystic Urhan, would never play to his friends unless the blinds of his little room were hermetically closed. Kastner also mentions ancient collections of serenades and nocturnes that might be called scholastic, written by Praetorius, Werckmeister, and others, and he classes these works with *quodlibets.*

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In the eighteenth century * nearly every prince or rich nobleman had his own orchestra, which on summer evenings played in a park; and in cities, as Vienna, there was much music in the streets, music of a complimentary or amorous nature. We are told that Sammartini wrote his first symphonies for performance in the open air.† The music composed for these open-air and evening concerts was also performed in halls.

Short movements for one instrument or several were known in Germany as Parthien, and they were seldom published. Then there was the *cassazione*, or cassation, from the Latin *cassatio;* and this species of music should have been a piece that brought the end of the concert, an overcoat-and-galoshes piece; but the term was applied to any piece suitable for performance in the open air at night. The serenade, which in form is much like the cassation, was performed during parties, dinners, wedding feasts, in the parlors or the gardens of princes or rich merchants. Haydn and Mozart wrote much music of this nature, but they did not always distinguish between the cassation and the serenade, according to Michel Brenet, who says that the serenade always opened with a march, and that the movements were separated by *Menuettos*. The number of movements was from one to ten, and the instruments were from four to six. When the pieces were played in the open air, the parts were not doubled. A cassation for four instruments was played by only four musicians.

Johann Mattheson believed that a serenade should be played on the water: "Nowhere does it sound better in still weather; and one can there

* Even in the sixteenth century princes and dukes plumed themselves upon their household musicians. The Duchess of Ferrara had her own orchestra, composed of women.

† Sammartini wrote his first symphony at the request of the Governor Pallavicini at Milan in 1734.

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use all manner of instruments in their strength, which in a room would sound too violent and deafening, as trumpets, drums, horns, etc. . . . The chief characteristic of the serenade must be tenderness, *la tendresse*. . . . No melody is so small, no piece so great that in it a certain chief characteristic should not prevail and distinguish it from others; otherwise it is nothing. And when one employs a serenade out of its element — I mean effect — in congratulations, pageants, advancement of pupils in schools, etc., he goes against the peculiar nature of the thing. Things of government and military service are foreign to it; for the night is attached to nothing with such intimate friendship as it is to love" ("Kern melodischer Wissenschaft"), Hamburg, 1737, p. 101.

SYMPHONY IN F MAJOR, "IN THE WOODS," NO. 3, OPUS 153.

JOACHIM RAFF.

(Born at Lachen, on the Lake of Zurich, May 27, 1822; died at Frankfort-on-the-Main, June 24–25, 1882.)

This symphony was composed in 1869 at Wiesbaden, whither Raff followed the play-actress, Doris Genast, in 1856. He married her in 1859, and lived at Wiesbaden as a teacher until 1877, when he was appointed Director of the Hoch Conservatory at Frankfort-on-the-Main. The first performance of the symphony was on Easter Sunday, April 17, 1870, in a concert given by the Grand Ducal Court Orchestra, Karl Stör * conductor, in the Court Theatre at Weimar for the benefit of the widows and orphans of former members of the orchestra. The first performance in Boston was at a Thomas Concert, Dec. 8, 1871. The work was played at the Boston Symphony Orchestra Concerts, Oct. 17, 1885, Feb. 4, 1888, Jan. 3, 1891, Jan. 21, 1893, Dec. 11, 1897. The symphony is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, kettle-drums, triangle, and strings.

* Karl Stör (1814–89), in 1827 court musician at Weimar, was court conductor in that city after Liszt's departure; he was obliged to resign the position on account of an affection of the eyes. His chief composition is a cycle of symphonic poems illustrative of Schiller's "Song of the Bell."

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II. At Twilight.

(*a*) *Revery.*

"After preluding of clarinet and horn the chief theme is given out by the strings in full harmony, with a species of bassoon *obbligato*, or the

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passage may be said to be in five-part harmony, with the bassoon playing one of the parts." There is an interlude with work for clarinet and other instruments, and the theme is repeated by horns and violas, with figuration in the flutes and violins *pizzicato*. There is a sharply contrasting and livelier second theme, which is developed at considerable length. After a dreamy passage for flutes and muted violins the chief theme returns; and it is played by the second violins and solo 'cello, with muted string accompaniment and syncopated triplets in the flutes. This theme appears in the Coda in the strings and with florid clarinet *obbligato*.

(*b*) *Dance of Dryads.*

This movement is the Scherzo of the symphony. The chief theme is given to the flutes in thirds, with strings *pizzicato*. In the Trio there is a flowing melody in the wood-wind against high harmonics and trills of the violins.

***

And what was a dryad? The Oxford English Dictionary gives this definition: "A nymph supposed to inhabit trees; a wood-nymph."

Thomas Heywood (1624): "The Dryades had predominance ouer the woods and groaues, as Pomona ouer the orchards and gardens. The Hamadriades were the genij of euerie particular tree; and as Calimachus in a Hymne to Delos witnesseth of them, they begin with their first plantation, grow with them, and consume and perish as they rot and wither: their number is not agreed vpon." Then Heywood tells the story of Rhœcus and the grateful "Dryad of a tree," the story that forms the subject of a poem by James Russell Lowell, although Lowell changed the ending of the tale. Heywood tells other stories about the passion of dryads for mortals, and then adds: "Whether these relations were true or false, is not much to bee disputed on; if false, they were for no other causes deuised, but by the superstition of the people of antient daies, who

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left nothing vnmeditated that might stirre vp men to the adoration of the diuine powers, since in euerie thing they demonstrated a deitie. If they were spoken as truths, I rather beleeue them to bee the meere illusions of diuells and spirits themselues, than the genij of plants and trees, that made such apparitions."

The Oxford English Dictionary defines a hamadryad as "a wood nymph fabled to live and die with the tree which she inhabited." Jeremy Collier, in his "Great Historical Dictionary" (1701), defines dryad as a nymph of the woods and forests, and hamadryad as a nymph of an oak or other tree. "Poets often confound the Hamadryads and Naides. Some call 'em goddesses; and even they who make 'em Mortal grant 'em a Hundred Thousand Years of Natural Life."

Spence, in "Polymetis" (1747), notes the fact that "There was scarce a grotto perhaps without its family of nymphs in it; and all the woods and mountains were peopled with Dryades and Oreades." He claims that the Roman poets use the word hamadryads "rather as a character of the nymphs in general, than as the name of any particular class of nymphs. They use it sometimes in speaking of the Dryads themselves . . . and when the other Roman poets speak of nymphs, either as presiding over single trees, or as more intimately united with them, they mention Naiads under these characters just as freely as Dryads."

Isaac de Benserade, "one of the finest genius's of the seventeenth century," was not, according to the celebrated Mr. Bayle, a man of learning; and Bayle tells this story: "Being one day at the Opera in Monsieur's Box, Madame asked him what difference there was between the Hamadryads and the Dryads. He found himself sadly puzzled, but not being willing to be put to a stand, and perceiving an Arch-bishop and a Bishop waiting for Madame's coming out, for they did not care to let their Croziers be seen in the box, he said, 'there was as much difference as between

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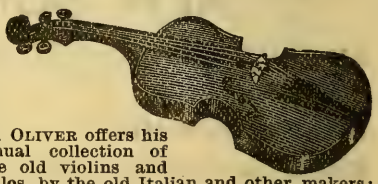
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Bishops and Arch-bishops.' This set everybody a laughing; and as Madame repeated it next day at her toilet, one that was present turned towards an ecclesiastic that was his friend and said, 'There is one to make a Dryad and a Hamadryad of, when your Highness shall be pleased to take it seriously into consideration.'" Bayle adds: "Mr. de Benserade's being at a loss on this occasion is no proof to me of his ignorance; for I am sure Madame's question might have puzzled several famous Professors. A man knows such things as these better when he is just come out of a college than after he is grown old in studies of a higher nature."

Bayle declares that dryads is the name "given by the Pagans to certain female Deities, of the second rank, who presided over woods. This name is derived from thence; for the Greek word 'drus,' which properly signifies an Oak, signified also in a less strict and more general sense all kinds of trees. Their condition was much more happy than that of the Hamadryads who were united so closely each to her tree, that they sprung up and died with it. But the Dryads had the liberty of walking about, and diverting themselves, and could survive the destruction of the woods, of which they had the superintendence. They had likewise the liberty of marrying." He quotes the story of the hamadryad whom Erysichthon killed, "who when he was cutting a tree heard a voice come out of it, and saw some blood run from it." (Ovid, Metam., lib. viii.) "Amongst the mortal natures there were none that lived so long as this species of nymphs. It is reported that they were sometimes very thankful to those who preserved them from death, and those, who paid no respect to the humble prayers which the Hamadryads made them to spare the trees on which their lives depended, were punished for it."

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Homer, in the "Hymn to Venus," speaks of these strange lives (I quote from George Chapman's translation): —

> And with the lives of these doth life invade
> Or odorous fir-trees, or high-forèheaded oaks,
> Together taking their begetting strokes,
> And have their lives and deaths of equal dates . .
> Which men's steels therefore touch not, but let grow.
> But when wise Fates times for their fadings know,
> The fair trees still before the fair Nymphs die,
> The bark about them grown corrupt and dry,
> And all their boughs fall'n yield to Earth her right;
> And then the Nymphs' lives leave the lovely night.

A word as to the age of hamadryads. Hesiod, in his "Book of Days," says:—

> For all the store
> Of years man boasts, the prating crow hath more
> By thrice three lives; the long-liv'd stag four parts
> Exceeds the crow's time; the raven's age the hart's
> Triples in durance; all the raven's long date
> The phœnix ninefold doth reduplicate;
> Yet Nymphs (the blest Seed of the Thunderer)
> Ten lives outlast the phœnix.

Bayle adds in a note: "His [Hesiod's] translator begins with observing that the age of man contains 96 years. This measure being once set down, we may calculate how long the harts, the ravens, etc., live: and we find that the crow lives 846 years; the hart 3,456; the raven 10,368; the phœnix 93,312; and the Hamadryad 933,120. All this is ridiculous. . . . Though we should reduce the thing to the lowest computation which is that which ascribes but one year to the age of man, Hesiod's opinion concerning the Hamadryads would prove false; they could not live longer than their trees; now there is no tree capable to live 9,720 years."

The classification of these nymphs is succinctly stated in a note of Matthew Raderus to an epigram of Martial (bk. iv., ep. xxv.). "Now there are sea nymphs, river nymphs, wood nymphs. The sea nymphs are called Nereids; they that inhabit streams, Naiads; the dwellers in lakes, Lemniads. Some wood nymphs have charge over mountains, and they are

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called Oreads and Orestiads; some take care of wooded pastures and flowers and they are known as Napeas; the Dryads are the guardians of forests and groves, while the Hamadryads look after single trees; and they are supposed to be Dryads who are born and who die with these trees" (edition of 1627, p. 316).

Ovid tells us that dryads were in the habit of dancing.

III. At Night.

Silent Rustling of the Woods at Night. Entrance and Exit of the Wild Hunt with Frau Holle (Hulda) *and* Wotan. *Daybreak.*

This Finale opens with a mysterious theme given *pianissimo* to the 'cellos and double-basses, which is developed fugue-wise. The Wild Hunt enters with a theme given to strings, clarinets, and bassoons. The chase is long and furious. The tumult dies away, and there is an orchestral picture of dawn and sunrise, with a return of the opening theme of the movement, and also of the second theme of the first movement. "Unfortunately Raff has stopped his sunrise half-way, and then gone back to darkness again and a return of the Wild Hunt only to have a new dawn and sunrise when the wild hunters have again disappeared." This repetition is now generally omitted in performance.

***

The legend of the Wild Hunter and the Wild Chase is old and widespread, and there are many versions. The one most familiar to English readers is that on which Bürger founded (1785?) his ballad, "Der wilde Jäger," imitated by Sir Walter Scott in "The Wild Huntsman" (1796): one Hackenberg, or Hacklenberg, a lord in the Drömling, was passionately fond of hunting, even on the Lord's day; and he forced the peasants to turn out with him. On a Sunday he was a-hunting with his pack and retainers, when two strange horsemen joined him.

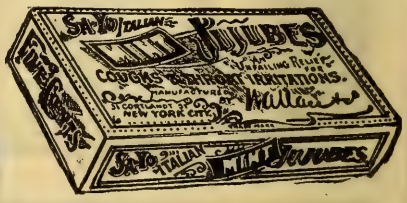
Who was each Stranger, left and right,
Well may I guess, but dare not tell;
The right-hand steed was silver white,
The left, the swarthy hue of hell.

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The right-hand Horseman, young and fair,
His smile was like the morn of May.
The left, from eye of tawny glare,
Shot midnight lightning's lurid ray.

Hackenberg scouted the idea of worship, and hunted with his new and swarthy acquaintance across the field of husbandman, o'er moss and moor; he heeded not the cries of the widow and the orphan; he chased the stag into the holy chapel of a hermit. Suddenly, after he had blasphemed against God, there was an awful silence. In vain he tried to wind his horn; there was no baying of his hounds; and a voice thundered from a cloud: "The measure of thy cup is full; be chased forever through the wood." Misbegotten hounds of hell uprose from the bowels of the earth.

What ghastly Huntsman next arose,
Well may I guess, but dare not tell;
His eye like midnight lightning glows,
His steed the swarthy hue of hell.

The Wildgrave flies o'er bush and thorn,
With many a shriek of helpless wo;
Behind him hound, and horse, and horn,
And "Hark away, and holla, ho!"

Some folk-lorists go back to Orion and claim that he was the original Wild Hunter, the Wuotan of Greece, which reminds us that John Phœnix, in his lectures on astronomy, insisted that "the beautiful constellation Orion takes its name from the founder of the celebrated Irish family of O'Ryan." The northern Odin, whose true name was Sigge, persuaded his followers that he had the air and tempests under his control; that he could run over the world in the twinkling of an eye. Wuotan, the restless, the vehement, was the first Wild Huntsman known to the Germans. He rode in a wagon on the howling wind. In Thuringia, Hesse, Franconia, Swabia, the wild chase was "*Das wüthende Heer.*" The devil was accompanied in the mad flight by this giant.

In Westphalia the hero was known as Hackelbärend, and for hunting on Sundays he was banished to the air, wherein he must hunt day and night, just as the man in the moon is imprisoned there for gathering sticks on Sunday. Some say that Hackelbärend hunts only from Christmas till Twelfth Night.

The Low Saxons believed that the Huntsman was Hans von Hackelnberg, chief master of hounds to the Duke of Brunswick. Born in 1521, the year of his death according to others, this mighty woodman was begged to repent when he lay a-dying, and he was promised heaven. "The Lord may keep his heaven, so he leave me my hunting." And now he hunts forever. A night owl shrieks before him, and travellers fall silently on their faces when they hear the infernal din.

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The hero in the Sölling walked in the paths of righteousness, but, about to die, he prayed that for his share of heaven he might hunt until the Day of Judgment. His prayer was granted. He is a tall man on a white horse.

In Saxony he is a mighty prince, who treated with horrible cruelty any violator of forest laws. He broke his neck a-hunting, and now he has no rest, on his white horse, whose nostrils shoot sparks of fire, with countless hounds behind him, with mad cries of "Wod wod, hoho, hallo!" The chase is through forests and over lonely heaths.

In the Harz he rides a black and headless horse; a hunting whip is in one hand, a bugle in the other; his face is set in his neck; women, huntsmen, and hounds follow. And he is kindly disposed.

But it is not safe to benefit by the kindness of the Wild Huntsman, for once, as a benighted hunter heard the chase go by, he cried: "Good sport, Falkenburgh!" A hoarse voice answered: "Dost thou wish me good sport? Then thou shalt share the game." And there was thrown at him something that looked like carrion. The hunter lost two of his best horses soon after, and he himself was never strong again.

At Meissen, Hans Jagenteufel, booted and spurred, in a long gray coat, with a bugle but no head, rides a gray horse.

Eberhart, Count of Wirtemburg, met a spectre in the woods who was undergoing punishment: for four hundred and fifty years he had chased a stag that he could not overtake, and the face of this huntsman was "like unto a wrinkled sponge."

In the forest near Bidshausen the Wild Huntsman appears once in seven years.

At Golmbach a peasant mocked Hackelberg's cry. Some one snatched at his cap; his face began to swell, and the next day he died.

Dame Holda, or Holle, was at first a lovely, amiable goddess; but she became a temptress of men, and held her court in the Horselberg, near Eisenach. In the fifteenth and sixteenth centuries she was transformed into Dame Venus, dwelling in state and splendor in the Venusberg. From a beneficent goddess she became a wanton in league with Satan. She was still beautiful in front, but she had a tail behind, as the master

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whom she served; "to go with Holle" was to join a witch party; and at last she was an ugly old woman, long-nosed, snag-toothed, with bristling, thickly matted hair. All children that die unbaptized go to Holda, and they shriek behind her when she rides, clothed and in a coach, in company with the Wild Huntsman and Wotan.

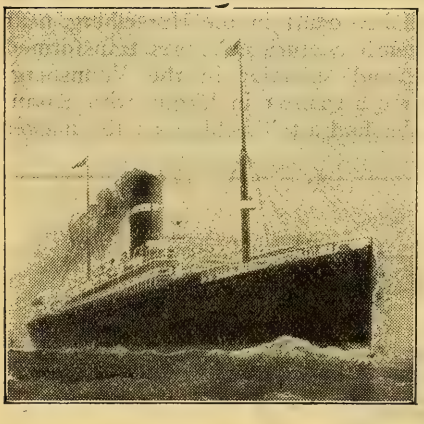
A spectral hunter haunted the forest of Fontainebleau. "*Le Grand Veneur*" was a tall, grisly man surrounded with hounds. He once came so near the palace that the attendants went out to meet the king returning from the chase, and he showed himself to Henry IV. shortly before the assassination.

Boccaccio, in the Decameron (Fifth Day, 8th novel), tells of a gloomy knight who pursued on horseback and with mastiffs a beautiful woman, for whom he killed himself; and he is doomed to pursue and murder her; and in a little time she rises "as though she had never been dead, and renews her miserable flight."

There is King Arthur's hunt; there is the Gronjette; there is a ghostly chase in the wilds of Ross-shire, — the legend is found in many European countries.

Gods and goddesses of heathen time, thus busied in war or hunting, rode in the air; and in later and Christian years they were turned into princely oppressors or blasphemers of legendary character.

And thus did the superstitious explain strange sounds of nature. Charles Reade, in "Put yourself in his Place," describes the cry of the Gabriel hounds at night as they ran far up in the air over the heads of the appalled listeners; but he does not tell the legend. Now the Gabriel hounds in Durham and Yorkshire are monstrous human-headed dogs, who run before



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their master in the upper air, and will run till the Judgment Day with him who hunted on Sunday. Wordsworth refers to them in a sonnet: "He the seven birds hath seen, . . . Seen the Seven Whistlers . . . and oftentimes will start — For overhead are sweeping Gabriel's Hounds Doomed, with their impious Lord, the flying hart To chase for ever." There is the "Gabriel-ratchet," the warning of approaching death to the hearer. A sportsman was so "inordinately fond of the pleasures of the chase, and so jealous about the hounds who had ministered to them, that on his deathbed he gave orders that they should all be killed and buried with him, that no one else should benefit by them as he himself would be no longer able." Others say that the Gabriel-ratchet comes from the souls of unbaptized children doomed to flit about their parents' houses.

> The wild gander leads his flock through the cool night;
> *Ya-honk!* he says, and sounds it down to me like an invitation;
> (The pert may suppose it meaningless, but I listen close;
> I find its purpose and place up there toward the wintry sky.)

These wild geese, in whose cry Walt Whitman found a purpose, are the Gabriel hounds of the superstitious English. And so the cry of the sea-fowl at Schonen is called "*Odens jagt*" and feared.

Nature has its own strange and mysterious music. There are the "Moodus noises" that come from Mount Tom in East Haddam, Conn.; singing beaches and squeaking sands; shrieking pits, groaning trees, the guns of Burrisaul on the Sunderbunds or delta of the Ganges; the drummer of Tedworths; the bell-bird of Brazil; the sound of invisible coach wheels driving to a door in Lynn, Mass., and on plantations in Virginia; the howls from Clakeywell Pool; the cry of Hannah Screechum on an island near Osterville; the music in the air heard on Ceylon; the rolling drums heard eighteen leagues from the sonorous rocks of Persepolis; the sound of arms and cries of warriors that frighten the traveller in the desert of Gobi; the mountains between Sinai and the Gulf of Suez that give forth the sound of bells; the noisy mountain near Cape Town; the cannon heard on the banks of the Orinoco; the *Wettersee*, or the noise heard far down in Swedish lakes; the appalling voices heard off cliffs of Cornwall; sighing and whistling and shrieking fields; chanting rocks and caves all over the world; the

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battle-echoes that are caused by thistles on the bloody plain of Kapolna; and did not Father Kircher maintain that if seven trees of proportioned size and thick foliage were planted one each for seven consecutive years, they would produce after two or three times seven years musical harmony, when the wind passed through the leaves: so that G. P. Harsdörffer proposed as a problem in his "Deliciae mathematicae et physicae": "To make music with the tones of planted trees"? The Wild Hunt, the Gabriel hounds, the "*Mesnie hellequin*," the chase heard in 1787 by a curé of lower Vendome, the demons of Asia, the spectral battles of Hungary,—these and legends like them arose in explanation of natural phenomena. Yet who does not find delight in "Der Freischütz," at the sight of the Wild Huntsman, chasing madly over the Wolf's Glen and Max and Caspar, with the infernal chorus, "Joho, wau wau, ho! ho!" between the casting of the fifth and the sixth bullets?

***

The Wild Hunt suggested César Franck's symphonic poem, "Le Chasseur Maudit," which was first produced at Paris, Jan. 13, 1884, and performed in Boston at a Thomas Concert, March 26, 1898, and at a Symphony Concert, March 2, 1901; "Die wilde Jagd," opera by Jos. Triebensee (Budapest, March, 1824); "Der wilde Jäger," opera by Hieronymus Payer (Vienna, 1806); "Der wilde Jäger," opera by V. E. Nessler (Leipsic, 1881); "Der wilde Jäger," cantata by M. J. Beer (Olmütz, 1888); "Der wilde Jäger," opera by A. Schulz (Brunswick, 1887); "Hackelberends Begräbnis," by Müller-Renter, choral ballad, 1902; and, in a way, the scene, "La Chasse Fantastique," in Act II. of "Saint Julien l'Hospitalier," by Camille Erlanger (Paris, 1894–96).

***

Raff wrote twelve symphonies, but only eleven are found in the list of his published works. The first, in E minor and in five movements, was composed in 1854 at Weimar. It was performed under the direction of

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the composer at a concert in the Grand Ducal Court Theatre of Weimar, April 20, 1855. The five movements were: *Allegro appassionato*, *Andante*, March, Scherzo, Fugue. It was played on Jan. 23, 1856, at a concert of the Cecilia Society, led by J. B. Hagen, in the large hall of the inn, "Zum Adler," at Wiesbaden; and it gave so much pleasure that it was repeated by request at the Ducal Court Theatre, January 29, before the performance of a comedy in one act, "Eine kleine Erzählung ohne Namen," by C. Görner. The fourth and last performance was on April 11, 1856, under Raff's direction, at the Ducal Court Theatre, Gotha. The Scherzo and the March were in 1863 transferred to the Suite for Orchestra, Op. 101. Nothing is known concerning the fate of the manuscript score of the symphony.

No. 1. "An das Vaterland," "To the Fatherland," Op. 96. This was begun in September, 1859, at Wiesbaden, and completed in the spring of 1861. It was ready for the publisher when Raff learned of the prize offered by "The Society of the Friends of Music of the Austrian Empire" for the best symphony. There were thirty-two competitors. The judges were Ferdinand Hiller, Carl Reinecke, A. W. Ambros, Robert Volkmann, and Vincenz Lachner. Raff took the prize, and the symphony was first performed at Vienna, Feb. 22, 1863, in the hall of the society. Josef Hellmesberger conducted. The first performance in Boston was on Feb. 1, 1890; at a Symphony Concert led by Mr. Nikisch. There are five movements, and there is a program, which was published here in the program-book of the concert in 1890. The symphony was published in January, 1864.

No. 2. In C major, four movements, Op. 140. It was composed in 1866 at Wiesbaden; and the first performance was on March 1, 1867, under Wilhelm Jahn's * direction in the Royal Theatre at Wiesbaden. Performed Jan. 28, 1869, under Raff's direction, at a Gewandhaus Concert, Leipsic. The first performance in Boston was by the Harvard Musical Association, Feb. 23, 1872. The first performance in America was by the Philharmonic Society, New York, Jan. 8, 1870. The symphony was published in January, 1869.

* Wilhelm Jahn (1835–1900) was a distinguished conductor, who served at Budapest in 1854, then at Agram, Amsterdam, Prague (1857–64), Royal Theatre at Wiesbaden (1864–81), Court Opera, Vienna (1881–97). He wrote a few songs.

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No. 3. "Im Walde" ("In the Woods"), in F major, Op. 153. Three movements. See above.

No. 4. In G minor, four movements, Op. 167. Composed at Wiesbaden in the spring and summer of 1871. First performance on Feb. 8, 1872, under Wilhelm Jahn's direction, at the Royal Theatre, Wiesbaden. Performed under Raff's direction at a Gewandhaus Concert, Leipsic, Oct. 31, 1872. The first performance in Boston was by the Harvard Musical Association, Jan. 20, 1881. First performance by the Philharmonic Society of New York, Dec. 14, 1872. Published in October, 1872.

No. 5. "Lenore," in E major, three movements, the third movement founded on Bürger's ballad, Op. 177. Composed at Wiesbaden in 1872. Performed for the first time at a private concert of the Prince's court orchestra at Sondershausen, Dec. 13, 1872, before a small audience of invited guests and under the direction of the composer. First public performance, Oct. 29, 1873, at a concert led by Bilse, in the Concert House, Berlin. The first performance in America was at Boston at a Thomas Concert, Dec. 5, 1873. The score of the symphony was published in September, 1873; the parts in October of that year.

No. 6. In D minor and in four movements, Op. 189: "Gelebt: Gestrebt, Gelitten, Gestritten — Gestorben — Umworben," which has thus been paraphrased: "Life: Aspiration, Suffering, Struggle — Death — Fame." Composed at Wiesbaden in the summer and fall of 1873. First performance, Oct. 21, 1874, at the first symphony matinée of the Royal Court Orchestra, Berlin, for the benefit of the fund for widows and orphans, under the direction of Wilhelm Taubert. The fourth movement is in the nature of a funeral march. First performance in Boston at a Thomas Concert, Jan. 20, 1875. Performance by Philharmonic Society, New York, Jan. 23, 1875. The score was published in October, 1874.

No. 7. "In den Alpen" ("Among the Alps"), B-flat major, Op. 201. I. "Wanderings among the High Mountains." II. "At the Hospice." III. "On the Lake." IV. "At the Wrestling-match." Composed in the spring and summer of 1875 at Wiesbaden. Performed for the first time, Dec. 30, 1875, at a concert of the City Orchestra, led by Louis Lüstner,* at Wiesbaden. Published in September, 1876.

* Louis Lüstner, violinist and conductor, born at Breslau, in 1840, since 1874 city conductor and director of the Kur Orchestra, Wiesbaden.

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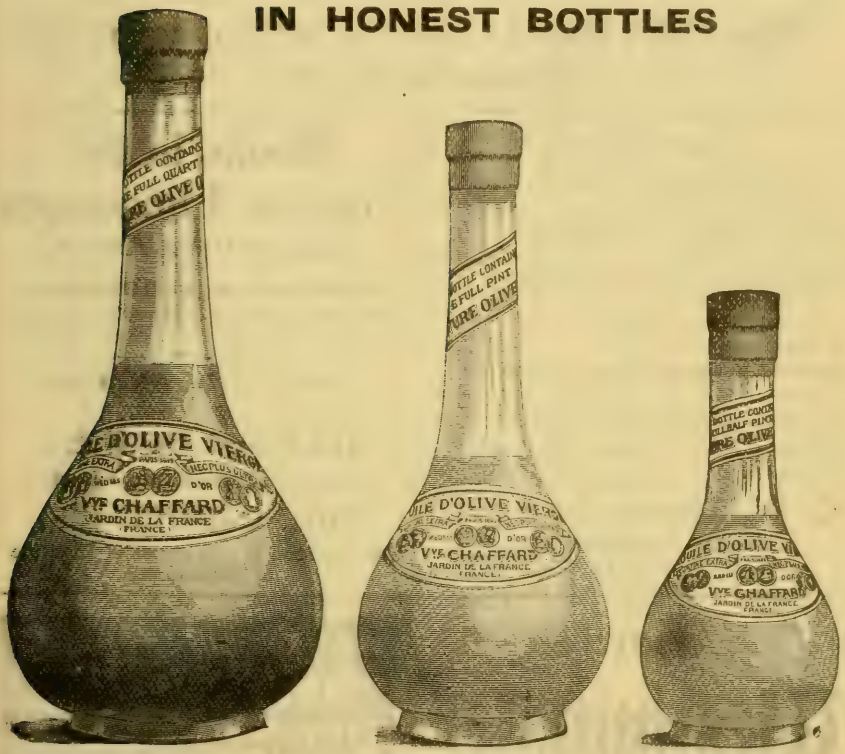
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No. 8. "Frühlingsklänge" ("Sounds of Spring"), in A major, Op. 205. The first of the symphonic cycle, "The Seasons." I. "The Return of Spring." II. "On Walpurgis Night." III. "With the First Nosegay." IV. "Longing to Wander." Composed in the summer and fall of 1876 at Wiesbaden. First performance at Wiesbaden, March 15, 1877, at a symphony concert of the City Orchestra, led by Louis Lüstner. Published in September, 1877. Performed in New York at a Damrosch Symphony matinée, Oct. 27, 1877.

No. 9. "Im Sommer" ("In Summer"), in E minor, Op. 208. I. "A Hot Day." II. "The Elfen Hunt; Gathering of Elves; Oberon and Titania; The Chase; Return of the Elves with Oberon and Titania." III. (*a*) "Eclogue," (*b*) "Harvest Wreath." Composed in the summer and fall of 1878 at Frankford-on-the-Main. Performed for the first time at Wiesbaden, March 28, 1879, by the City Orchestra, led by Louis Lüstner. First performance in Boston, Feb. 2, 1882, by the Philharmonic Orchestra. Published in November, 1879.

No. 10. "Zur Herbstzeit" ("In Autumn"), in F minor, Op. 213. I. "Impressions and Sentiments." II. "Ghost Dance." III. "Elegy." IV. "The Chase; The Departure; The Halt; The Chase; Hark-away! The Return." Composed in the summer and fall of 1879 at Frankfort-on-the-Main. Performed for the first time, Nov. 12, 1880, at Wiesbaden, at a concert of the City Orchestra, led by Louis Lüstner. In the spring of 1881 Raff wrote a new Elegy, which is the present third movement of the symphony, and a new ending for the fourth movement. The symphony in this form was first played from manuscript, Nov. 18, 1881, at Wiesbaden, under Lüstner, and it was published in October, 1882.

No. 11. "Winter," in A minor, Op. 214. I. "The First Snow." II. Allegretto. III. "On the Hearth." IV. "Carnival." Composed in the spring of 1876 at Wiesbaden. Posthumous work, revised and edited by Max Erdmannsdörfer.* Performed for the first time, Feb. 21, 1883, at Wiesbaden, by the City Orchestra, led by Louis Lüstner. First performance in Boston by the Symphony Orchestra, led by Mr. Henschel, Jan. 19, 1884.

*Max Erdmannsdörfer, born at Nuremberg in 1848, was court conductor at Sondershausen (1871–80), at Moscow (1882–89), Bremen (1889–95), St. Petersburg (1895–97). He was appointed court conductor at Munich in 1897, and he resigned the next year. Of late he has travelled as a virtuoso conductor.

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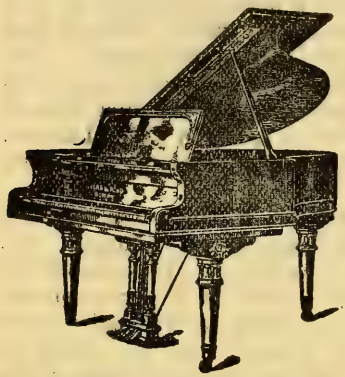
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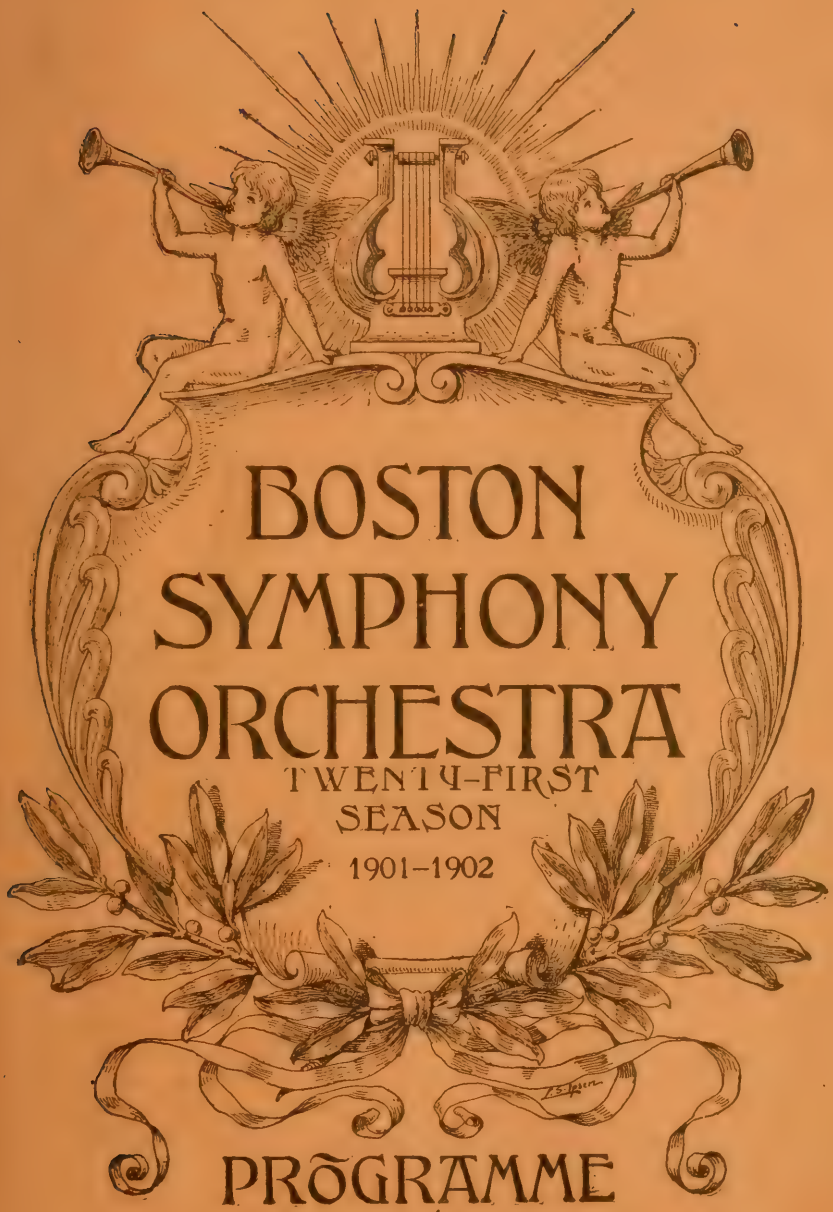
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Schumann . . . Symphony in D minor, No. 4, Op. 120

I. Ziemlich langsam.
Lebhaft.
II. Romanze: Ziemlich langsam.
III. Scherzo: Lebhaft.
Trio.
IV. Langsam.
Lebhaft.

Coleridge-Taylor "Onaway! Awake, Beloved," from "Hiawatha's Wedding Feast"

Humperdinck . . . . . "Moorish Rhapsody"

I. Tarifa: Elegy at Sunset.
II. Tangier: A Night in the Moorish Café.

Wagner . . Siegmund's Love Song from "Die Walküre"

Tschaikowsky . . . . . Overture, "1812," Op. 49

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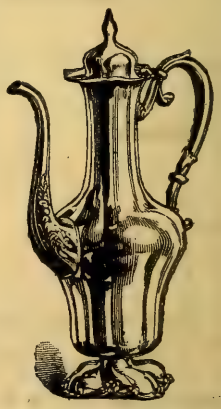
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(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was composed in 1841, immediately after the Symphony in B-flat. It was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, Dec. 6, 1841. The program included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second"; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt ("Fantasia on Themes of 'Lucia'"); an aria from "Don Giovanni," sung by one Schmidt; Schumann's "Two Grenadiers," sung by Pögner; a Rhine wine song by Liszt for male chorus (sung by students); and a duet for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

Schumann was not satisfied with the symphony, and he did not publish it. In 1851 he revised the manuscript, and the symphony in the new form was played for the first time at the Düsseldorf Festival, May 15, 1853. During the years between 1841 and 1853 Schumann had composed and published the Symphony in C (No. 2) and the Symphony in E-flat (No. 3); the one in D minor was published therefore as No. 4.

This symphony was performed in Boston for the first time at a Philharmonic Concert, led by Carl Zerrahn, Feb. 7, 1857. The program was as follows: —

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1. SYMPHONY IN D MINOR, No. 4 . . . . . *Schumann*

(First time in Boston.)

2. GRAND FANTASIA FOR VIOLIN . . . . . *Ernst*

Mr. EDUARD MOLLENHAUER.

3. SECOND PART FROM "HYMN OF PRAISE" . . . . . *Mendelssohn*

(By request.)

PART II.

4. GRAND OVERTURE TO GOETHE'S "FAUST" . . . . . *Wagner*

(By request.)

5. LA SYLPHIDE: GRAND FANTASIA . . . . . *Mollenhauer*

Mr. EDUARD MOLLENHAUER.

6. TERZETTO FROM "ATTILA" (with solos for clarinet, English horn, and bassoon) . . . . . *Verdi*

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7. OVERTURE, "SEMIRAMIS" . . . . . *Rossini*

Mr. John S. Dwight found many beauties in the new symphony; but he also said — and the year was 1857 — that the orchestration of Wagner's "Faust" overture was "masterly": "clearer and more euphonious, it seemed to us, than much of Schumann's."

It was said for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind. Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published. It was then found that the composer had made

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important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second. This original version was performed here at a Symphony Concert, March 12, 1892.

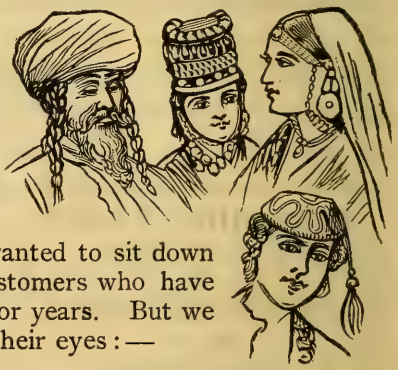
It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" Symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

ARIA, "ONAWAY! AWAKE, BELOVED!" FROM THE CANTATA, "HIAWATHA'S WEDDING FEAST," OPUS 30 . . . . SAMUEL COLERIDGE-TAYLOR.

(Born at London, Aug. 15, 1875; still living.)

"Hiawatha's Wedding Feast" was performed for the first time at a con-

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cert of the Royal College of Music, London, Nov. 11, 1898. The first performance at a truly public concert was by the Sunderland Philharmonic Society, Sunderland, Nov. 16, 1898, when the tenor aria was sung by Mr. Lloyd Chandos. The first performance in Boston was by the Cecilia, March 14, 1900, with Mr. Evan Williams as tenor.

Onaway! Awake, beloved!
Thou the wild-flower of the forest!
Thou the wild-bird of the prairie!
Thou with eyes so soft and fawn-like!
If thou only lookest at me,
I am happy, I am happy,
As the lilies of the prairie,
When they feel the dew upon them!
Sweet thy breath is as the fragrance
Of the wild-flowers in the morning,
As their fragrance is at evening,
In the Moon when leaves are falling.
Does not all the blood within me
Leap to meet thee, leap to meet thee,
As the springs to meet the sunshine,
In the moon when nights are brightest?
Onaway! my heart sings to thee,
Sings with joy when thou art near me,
As the sighing, singing branches
In the pleasant Moon of Strawberries!
When thou art not pleased, beloved,
Then my heart is sad and darkened,
As the shining river darkens
When the clouds drop shadows on it:
When thou smilest, my beloved,
Then my troubled heart is brightened,
As in sunshine gleam the ripples
That the cold wind makes in rivers.
Smiles the earth, and smile the waters,
Smile the cloudless skies above us,
But I lose the way of smiling
When thou art no longer near me!
I myself, myself! behold me!
Blood of my beating heart, behold me!
O awake, awake, beloved!
Onaway! awake, beloved!

"Hiawatha's Wedding Feast," 1898, was followed by an overture to "The

Song of Hiawatha" (Norwich Festival, Oct. 6, 1899); "Death of Minnehaha" (North Staffordshire Festival, Oct. 26, 1899); and "Hiawatha's Departure" by the Royal Choral Society, London, on March 22, 1900, when the three cantatas were sung together under the direction of the composer and with the assistance of Mrs. Lillian Blauvelt, Mr. Whitney Mockridge, and Mr. Andrew Black. "Hiawatha's Departure" was sung in Boston by the Cecilia, Dec. 5, 1900. The overture to the trilogy was played at a Cecilia Concert, March 14, 1900, for the first time in America.

Mr. Coleridge-Taylor is of negro descent. His father, a doctor of medicine, was a native of Sierra Leone, his mother was an Englishwoman. When he was six years old, he began to study the violin under Joseph Beckwith, of Croydon. At the age of ten he became a chorister. In 1890 he entered the Royal College of Music as a violin pupil, but he soon turned to composition, won a competition scholarship in 1893, and studied for four years under Villiers Stanford. His first published composition (1892) was a church anthem. For some years he has been professor of the violin at the Croydon Conservatory of Music and conductor of the string orchestra there.

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I am quite conscious of the enormous share which belongs to the superior qualities of your piano for the success of my tour, and it gives me much pleasure to say so openly. There is no necessity at this time to dwell upon the many special attainments of the Everett concert grand *It is a wonderful instrument*, and its future is enormous. It is amazing what a number of enthusiastic friends among musicians and the public generally it has made in this short time. Any one who has heard it cannot fail to recognize and admit that in beauty and nobility of tone, in power and brilliancy, in color, in absolute perfection of mechanism and action it cannot be surpassed. These qualities, combined with a wonderfully sympathetic singing tone, enabled me to express my musical feelings most satisfactorily.

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His chief works are as follows: —

CANTATAS: the Scenes from Longfellow's "Hiawatha"; "The Blind Girl of Castél-Cuillé" (Leeds Festival, Oct. 9, 1901; revised version, London, Jan. 23, 1902).

STAGE MUSIC: Incidental music to "Herod" (London, Oct. 31, 1900); "Ulysses" (Feb. 1, 1902); operetta, "Dream Lovers."

ORCHESTRAL: Symphony in A minor (London, March 6, 1896); Capriccio; Ballade in A minor (Gloucester Festival, 1898); suite, "Scenes from an Every-day Romance" (London Philharmonic, May 24, 1900); Solemn Prelude (Worcester Festival, 1899); overture, "Toussaint l'Ouverture," Newman Concert (London, Oct. 26, 1901); Four Waltzes; Idyll.

CHAMBER AND INSTRUMENTAL SOLO: Nonet in F minor, for piano, strings, and wind (July 5, 1894); Clarinet Quintet (played in Berlin in 1897); String Quartet in D minor; Ballade in D minor, for violin and orchestra; Fantasiestücke for string quartet; Sonata for violin and piano; Hiawathian Sketches for violin; Gipsy Melodies and Dances (played in Boston by Maud Powell, March 30, 1901); pieces for piano; organ pieces, etc.

VOCAL: "The Soul's Expression," four sonnets by Mrs. Browning,— "The Soul's Expression," "Tears," "Grief," "Comfort," for voice and orchestra, produced at the Hereford Festival, Sept. 13, 1900, Marie Brema, singer; "African Romances" and "Southern Love Songs," poems by Paul Dunbar; "In Memoriam" (three rhapsodies for a low voice and piano); Morning and Evening Service in F and church anthems; "Zara's Ear-rings," Moorish ballad for soprano and orchestra; songs, etc.

For a thorough and acutely critical review of Mr. Coleridge-Taylor's works see an article by Ernest Newman in the *Speaker* (London) of March 1, 1902.

MR. BENJAMIN GREY DAVIES, tenor, was born at Pontardawe, near Swansea, England, Jan. 6, 1858. He sang as a boy in chorus and in church. In 1877 he won the first prize at an Eisteddfod held at Swansea. He studied at the Royal Academy of Music, London, in 1878–80, with Mr. Fiori, and he was much assisted by Randegger. At the Academy he won medals and the Evill prize "for declamatory English singing." He made his début in opera with the Carl Rosa Company at the New Theatre Royal, Bristol, Oct. 11, 1881, as Thaddeus in "The Bohemian Girl." His first appearance in opera in London was as Thad-

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deus at Her Majesty's Theatre, Jan. 25, 1882; and he created parts in Goring Thomas's "Esmeralda" (1883), Mackenzie's "Colomba" (1883), Stanford's "Canterbury Pilgrims" (1884). He afterward sang the part of Wilder in "Dorothy" for more than two years, and in 1891 he created the part of Ivanhoe in Sullivan's opera. His first festival was that of Norwich in 1890. In 1894 he visited Germany for the first time, and sang at Berlin, February 10. His first visit to the United States was in 1893, when he sang in concerts of the World's Fair at Chicago. His first appearance in Boston was with the Handel and Haydn Society, March 23, 1894 (Bach's "Passion Music according to Matthew"). He sang here at concerts of the Boston Symphony Orchestra, April 11, 1896, April 3, 1897, April 21, 1900, April 28, 1900.

"Moorish Rhapsody" . . . . . Engelbert Humperdinck.

(Born at Siegburg-on-the-Rhine, Sept. 1, 1854; now living at Boppard-on-the-Rhine.)

From 1885 to 1887 Humperdinck taught at the Conservatory in Barcelona. This sojourn, with excursions through Southern Spain and to the North African coast, inspired in after years the "Moorish Rhapsody."

The first two movements, "Tarifa: Elegy at Sunset" and "Tangier: A Night in a Moorish Café," were written for the Leeds (England) Festival, and they were performed there, under the direction of the composer, Oct. 7, 1898. These movements were played at Heidelberg in November of that year. Humperdinck added the third movement, "Tetuan," and the rhapsody was first played in its complete form at Frankfort-on-the-Main, Feb. 17, 1899. The first performance in Boston was at a Symphony

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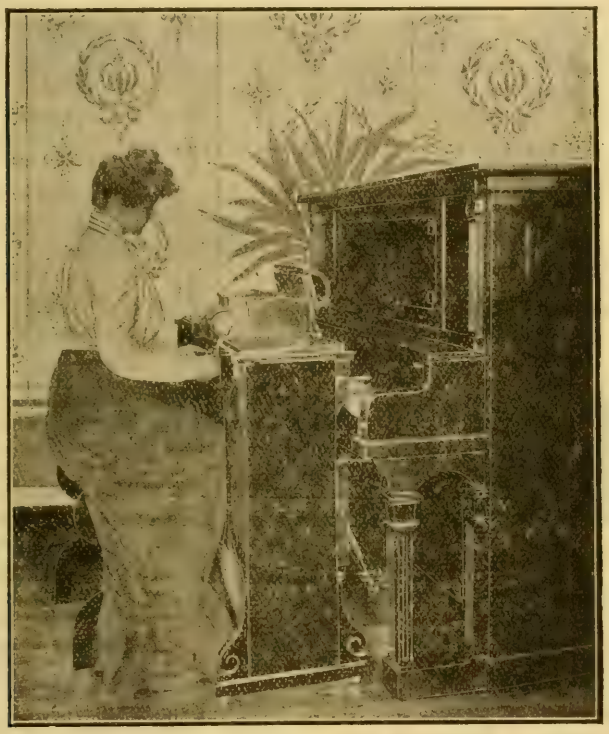
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Concert, Oct. 28, 1899, when the three movements were played. The third will be omitted at this concert.

Three poems by Gustav Humperdinck are published on a fly-leaf of the full score. I give a paraphrase of the first two in English, that these poems may serve as gloss to the music.

I. TARIFA.

Here, where Europe's sunburnt rocky head gazes at the dazzling top of snow-covered Atlas; here, where the floods of two seas are wed at the Pillars of Hercules; here recall, O wanderer, the far-off years, when the richly freighted ships of Sidon went by; think of that day, when bloody, terrible, the crescent rose from the vexed sea.

The fame of the conqueror has been long forgotten. The Moslem glory faded away, as yonder the sun disappearing throws its last purple rays over the earth.

How still it is, how lonely, how deserted! Only that from the gray wall a shepherd's pipe, gentle and melancholy, recalls to you the eternal lament of humanity, the mourning over departed grandeur.

O Geiserich! O Tarik! you proud victors! And thou, Roderic, hero in the fight of desperation! Gone — gone — forever gone! And gone the Cid, the iron-hearted, the terror of the Moors; Philip's armada, crushed by the storm; all gone — and so long ago! Only the remembrance of the picture lives.

See yonder the sun sinks in the ocean. The glorious sun sets not once in the universe, which now bereft bows itself to the command of inexorable Fate. This stillness here is eloquent: the pride and glory of the earth are vapor.

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Hark! the strings resound! From the coffee-house over there, strange and hollow music comes to the ear. Step in! yet do not in the crowded room complain of the fumes arising from hot drinks and opium. Dusky men squat on the floor, look up hastily under their red fezes, then sink back into wishless dreams and forgetfulness. Is the heroic spirit of former days wholly asleep? Wait a moment; again the strings resound. Do you see the gray singer with dark and glowing eyes? He strikes the strings and fans in Moorish hearts the never-extinguished flame.

He sings the hero songs of Seville and Grenada, and with mad enthusiasm the hearers break out in chorus: "O Seville! O Grenada!"

See how the faces blaze when arise in the memory the lost paradises, the superb and splendid palaces, the delectable pleasure gardens of love.

Then sound in the ears of all as from splashing fountains the fanfares of victory and the shouting at the tournaments. O Seville! O Grenada!

The song dies away. As in a dream there is a faint babbling of the chorus. The magic spell of opium holds the enraptured. And now the candle flickers and dies in the dull closeness. Through the window glitters the sun's first ray.

SIEGMUND'S LOVE SONG FROM "DIE WALKÜRE," ACT I., SCENE III.

RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

"Die Walküre," music drama in three acts, was first performed, against the wish of the composer, at the Royal Court Theatre, Munich, Aug. 26, 1870, when Heinrich Vogl (1845–1900) was the Siegmund. The first performance at Bayreuth was Aug. 14, 1876, with Albert Niemann as Siegmund. The opera was given in America for the first time at New York, April 2, 1877, with Mr. Bischoff as Siegmund. The first performance in Boston was on April 16, 1877, with Mr. Bischoff.

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Winterstürme wichen
dem Wonnemond,
in mildem Lichte
leuchtet der Lenz;
auf lauen Lüften
lind und lieblich,
Wunder webend
er sich wiegt;
über Wald und Auen
weht sein Athem,
weit geöffnet
lacht sein Aug'.
Aus sel'ger Vöglein Sange
süss er tönt,
holdeste Düfte
haucht er aus;
seinem warmen Blut entblühen
wonnige Blumen,
Keim und Spross
entspriesst seiner Kraft.
Mit zarter Waffen Zier
bezwingt er die Welt;
Winter und Sturm wichen
der starken Wehr:—
wohl musste den tapf'ren Streichen
die strenge Thüre auch weichen,
die trotzig und starr
uns — trennte von ihm.—
Zu seiner Schwester
schwang er sich her;
die Liebe lockte den Lenz;
in uns'rem Busen
barg sie sich tief;
nun lacht sie selig dem Licht.
Die bräutliche Schwester

Winter's storms have given way to the May moon, in gentle light shines the spring; on tepid airs, mild and lovely, he rocks himself, weaving wonders; his breath blows o'er wood and meadow, wide open laughs his eye. He sounds sweetly in the song of happy birds, he breathes forth the sweetest perfumes; from his warm blood ecstatic flowers blossom forth, germ and twig spring from his strength. With the adornment of slender weapons he conquers the world; winter and storm have drawn back before his strong arms:—the strict door had to give way under the brave blows, the door which severed us from him.

He has swung himself hither to his sister; love enticed the spring; she was buried deep in our bosoms; now she laughs blissfully to the light. The brother has freed his bridal sister; shattered lies what sundered them; the young pair greet each other with shouts: united are love

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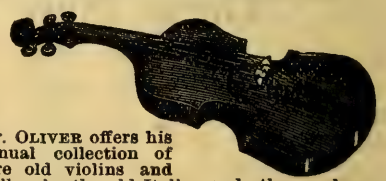
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vereint sind Liebe und Lenz.

and spring.—*From Mr. W. F. Apthorp's notes to the Symphony Concert of Jan. 19, 1895.*

Overture, "1812," in E-flat major, Opus 49. Peter Tschaikowsky.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, Nov. 5–6, 1893.)

The new Church of the Redeemer in Moscow was solemnly dedicated in the summer of 1881. Nicholas Rubinstein, who had watched the building with the greatest interest, determined that the ceremony of consecration should be enriched with music of uncommon character; and in the spring of 1880 he asked Tschaikowsky to compose something for the service. The overture, "1812," was finished at Kamenka in 1880. The church was dedicated to the memory of the famous year when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow. The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon.

Berezovsky says that the opening *Largo* of the overture is built on a Russian hymn, "God, preserve Thy people." Then follows music that may be taken as a description of the nation's suffering and distress, and this leads into a tone-picture of the battle of Borodino. Various companies of troops — as Cossacks and others — are characterized by tunes of folk-nature. The French army is typified by the Marseillaise, which is finally drowned by the triumphant Russian Hymn. Tschaikowsky has been charged with anachronism; for the Marseillaise was not in favor during the First Empire, and the Russian Hymn was not composed by Lvoff before 1833. This reproach is, however, not to be taken seriously; for these tunes are used as typical of two nations, and not in any attempt at realism.

When Tschaikowsky visited Berlin in 1888, this overture was played at the concert of his works, much to his dislike, for he wrote in his diary: "I considered and still consider my Overture '1812' quite mediocre; it has only a patriotic and local significance which makes it unsuitable for any but Russian concert rooms; but it was precisely this overture that Mr. Schneider wished to put on the program, and he said that it had been performed several times in Berlin with success." Whatever Tschaikowsky may have thought of this work, the overture is often played. The first performance at these concerts was on Dec. 30, 1893.

Works Performed at the Symphony Concerts during the Season of 1901–1902.

Works marked with an asterisk were given for the first time in Boston.
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BRUCKNER: Symphony in B-flat major, No. 5. Dec. 28, 1901

D'INDY: Symphony on a Mountain Air for orchestra and pianoforte (MR. BAUER, pianist). April 5, 1902

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"Dance of Death," for pianoforte and orchestra (Mr. Bauer, pianist). Jan. 11, 1902 3

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CHAUSSON	1	JOACHIM	1
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CHOPIN	1	LALO	1
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ELGAR	1	LOEFFLER	1
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GODARD	1	MENDELSSOHN	4
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* In this summary the Overture, Bacchanale, and First Scene from "Tannhäuser" are reckoned as one number. In the summary by works the Bacchanale and First Scene are reckoned separately for the sake of reference. Hence the discrepancy between the total of classified works and the total here given.

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D'Indy: Symphony on a Mountain Air for orchestra and pianoforte, Op. 25* 1
Mendelssohn: Symphony in A minor, No. 3, "Scotch" 1
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Symphony in C, "Jupiter" 2
Saint-Saëns: Symphony in C minor, No. 3, Op. 78 1
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CHERUBINI: "Medea"	1
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MENDELSSOHN: "O God, have Mercy," from "St. Paul." (EMIL FISCHER) 1

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WAGNER: "Rienzi": Scene, "Just God," and Aria, "My Life fades." (PAULINE CRAMER) 1

"Tannhäuser": Scene between Tannhäuser and Venus, Act I. (ELLISON VAN HOOSE and MILKA TERNINA) . . . 1

"Die Meistersinger": Walther's Prize Song. (ELLISON VAN HOOSE) 1

"Die Meistersinger": "Wahn! Wahn!" Hans Sachs's Monologue in Act III. (EMIL FISCHER) 1

"Die Walküre": Siegmund's Love Song. (BEN DAVIES) . . 1

"Götterdämmerung": Siegfried's Parting with Brünnhilde. (ELLISON VAN HOOSE and MILKA TERNINA) 1

"Götterdämmerung": Siegfried's Death (ELLISON VAN HOOSE) 1

"Götterdämmerung": Closing Scene (MILKA TERNINA as Brünnhilde) 1

WEBER: Scene and Aria, "Ocean! thou Mighty Monster," from "Oberon." (PAULINE CRAMER) 1

WEIL: "Spring Song" (LILLIAN NORDICA with violin obbligato by Franz Kneisel) 1

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VIII. OPERATIC EXCERPTS AND TRANSCRIPTIONS.

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WAGNER: "Tannhäuser": Bacchanale 1

"Götterdämmerung": Funeral March 1

"Parsifal": "Good Friday Spell" 1

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DVOŘÁK: Slavonic Rhapsody in D major, Op. 45, No. 1

Nos. 1, 2, 3, 4, "Legends," Op. 59 2

HUMPERDINCK: First Two Movements of "Moorish Rhapsody" . 1

LISZT: Episode No. 2, from Lenau's "Faust"; Scene in the Tavern (Mephisto Waltz) 1

TOTAL 5

The Following Artists have appeared this Season.

Those marked with an asterisk appeared at these concerts for the first time.
Those marked with a dagger are members of the Boston Symphony Orchestra.

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Mr. Timotheé Adamowski,† violinist. March 8, 1902. Saint-Saëns's Concerto in B minor, No. 3 815

Mr. Harold Bauer, pianist. Jan. 11, 1902. Schumann's Concert-piece, Op. 92, and Liszt's "Dance of Death" for pianoforte and orchestra. (Sketch) 511

(2) April 5, 1902. D'Indy's Symphony on a Mountain Air . 936

Mr. Carlo Buonamici, pianist.* April 19, 1902: Liszt's Fantasia on Hungarian Folk-tunes. (Sketch) 1032

Mr. Richard Burmeister, pianist. Oct. 26, 1901. Liszt's Concerto Pathétique, arranged and orchestrated by R. B. (Sketch) 63

Miss Augusta Cottlow,* pianist. March 29, 1902. Grieg's Concerto in A minor. (Sketch) 896

Miss Pauline Cramer,* soprano. Dec. 21, 1901. "Ocean! thou Mighty Monster," from "Oberon"; "Just God!" and "My Life fades," from "Rienzi." (Sketch) 370

Mr. Ben Davies, tenor. May 3, 1902. "Onaway!" Coleridge-Taylor; Siegmund's Love Song from "Die Walküre." (Sketch) 1120

Mr. Emil Fischer, bass. Jan. 25, 1902. "O God, have Mercy" from "St. Paul"; Sachs's Monologue, "Wahn! Wahn!" from "Die Meistersinger." (Sketch) 582

Mr. Jean Gérardy,* violoncellist. Oct. 19, 1901. Lalo's Concerto. (Sketch) 7

Mr. J. Wallace Goodrich, organist. March 29, 1902. Saint-Saëns's Symphony in C minor for orchestra and organ, No. 3 909

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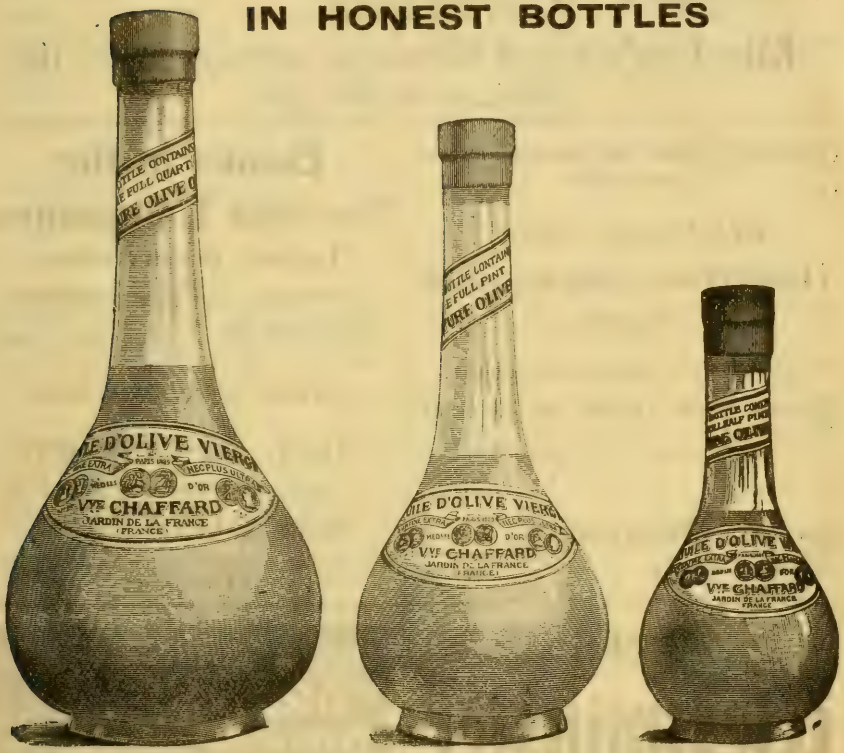
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Contralto: Miss Spencer* 1

Tenors: Messrs. Davies, H. Johnson, Van Hoose* 3

Basses: Messrs. Fischer, Martin 2

Pianists: Mr. Bauer, Mr. Buonamici,* Mr. Burmeister, Miss Cottlow,* Messrs. Hutcheson,* Hofmann, Slivinski* . . . 7

Organist: Mr. J. Wallace Goodrich 1

Violinists: Messrs. Adamowski,† Gregorowitsch,* Miss Mead, Messrs. Kneisel,† Kreisler, Roth,† Winternitz* 7

Violoncellists: Messrs. Gérardy,* Schroeder† 2

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Accompanists: Messrs. Gericke and Zach in Brahms's "Love Songs"; Mr. Romayne Simmons* for Mme. Nordica's group of songs.

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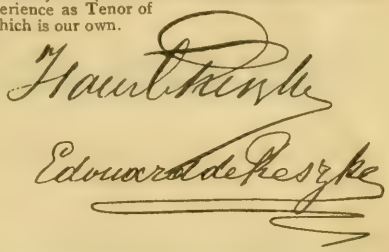
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